

Paradox & Ethereal

COLLECTIVE ISSUE
2014



Cécile Corbel
Corde Oblique
Rajna
The Spiritual Sculptor -
Yiannis Brouzos
Isis Rucé
Bianca Duimel
Martin Munkácsi
Anne Brigman
Edwardian Postcard
Liber Novus (The Red Book)
Dante Gabriel Rossetti -
The Pre-Raphaelite
Brotherhood
Kim Cascone -
Subtle Listening
Intellectual Iconoclasm
& Vibrational Thought
Paracelsus
True Orpheus
The Lake District school
of poetry,
Italy - Metaponto
ARMA - Association
for Renaissance Martial Arts
Transcendental films
Unicorns
Dalí's Mustache
ParadoxSea
Retro Naivety

At Sea Compilations
Snowflakes III
2 Gift CDs of
Neoclassic, Ethereal
& Dark / Neo-Folk
Music

P R E F A C E

Paradox Ethereal is a quarterly digital magazine possessing a re-enactment character and related to the Arts, Romanticism, Aestheticism and Symbolism. We flirt with Music - folk, ethereal, or experimental forms - Esoteric Traditions, Traveling possessing an exploratory character, Art in all its magnitude and types, the Absurd in full glory, everything Retro or Vintage, Nature, Literature, Psychology, Philosophy and above all the Transcendental. If a reader feels he/she is one of us we accept contributions. «The artist is the creator of beautiful things», Oscar Wilde said. Beauty is a fuel and imagination the vehicle. Welcome to the trip!

www.paradoxethereal-magazine.com

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EDITOR-IN-CHIEF
&
ART DIRECTOR

Mary Vareli

This is a special, collective issue distributed to accompany At Sea Compilations CDs.

To download past issues for free, as well as the December 1st, 2014 issue visit our home page. If you feel you want to contribute, or your work matches the aesthetics we promote contact us:

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Herbert
James
Draper,
Sea Melodies,
1904

TABLE OF CONTENTS

(06) Editorial - The Secret Criterion of Aesthetics
(cover by Herbert James Draper)

ARS LONGA

- (08) Yiannis Brouzos | The Spiritual Sculptor | interview
- (14) Isis Rucé | Mexican Painter
- (17) Bianca Duimel | New Zeland Photographer
| interview
- (25) Martin Munkácsi | Anne Brigman | Masters of
Photography
- (31) Edwardian Postcard | article | photo array
- (39) Carl Gustav Jung | Liber Novus (The Red Book)
- (43) Dante Gabriel Rossetti The Pre-Raphaelite
Brotherhood | article, Mary Vareli

ARS AETERNAL

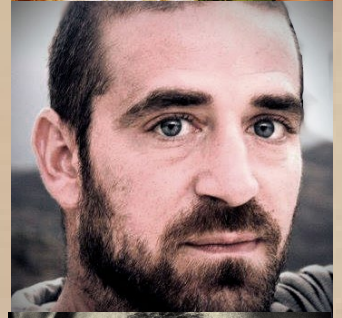
- (55) Kim Cascone | Subtle Listening - How Artists Can
Develop New Perceptual Circuits | essay
- (62) Mary Vareli | Intellectual Iconoclasm, The
subjective nature of Vibrational Thought | article
- (66) Giorgos Papadopoulos | Paracelsus and his
approach to true knowledge | article
- (71) Mary Vareli | True Orpheus- The Theologian and
Reformer of the Ancient Greek Mysteries | article

RERUM PRIMORDIA

- (78) Philippe Blache | The Lake District school of poetry,
the pursuit of a natural spirituality | essay
- (86) David Tell Jensen | Daughter of The Moon | short
story

SPIRITUS MUNDI

- (88) Mary Vareli | Italy | Metaponto - Museum and
Archaeological area | Photos



MUSICA

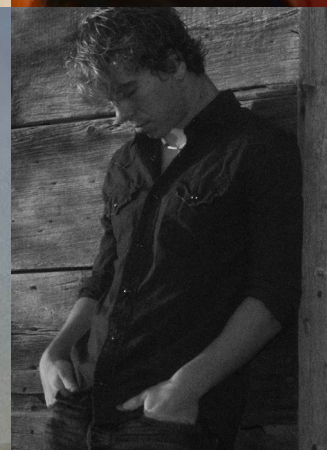
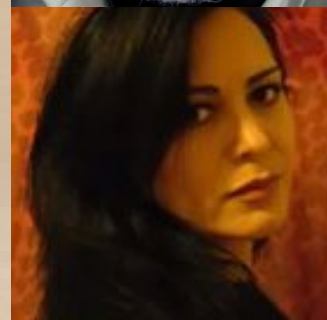
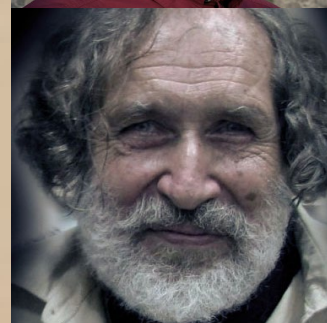
- (99) Cécile Corbel | interview
- (104) Corde Oblique | interview
- (110) Rajna | interview
- (115) In Love with | cd reviews & press releases

AL LIBITUM

- (116) Addicted To | Photo array
- (117) ARMA | Association for Renaissance Martial Arts
interview by George Schinas
- (127) Transcendental films | Philosophical Thought |
Dreams | Time Travel
- (130) Beauty Anti-Ugliotics | Unicorns | photo array

AD ABSURDO

- (131) Dalí's Mustache | Relaxed Celebrities & Wikipedia
trivia
- (133) ParadoxSea | ParadoxNature | photo array
- (136) Roberta Sparrow | Once Upon a Time | Retro
Naivety | photo array



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editorial

The Secret Criterion of Aesthetics

Aesthetics, as a branch of philosophy, deals with the nature of beauty; also called "sentiment", "taste" or even "judgement". The three last characterizations also define a person's creation or taste in art. I have observed that when one possesses sublime aesthetics, this fact is always apparent in anything the person creates or uses as an object of beauty; on the other hand when there is lack of it, this is apparent in all instances similarly, being extremely traceable. The word "aesthetic" comes from the Greek "aisthetikos", meaning "esthetic, sensitive, sentient".

It is not always clear as to what defines the possession of this ability, though there is a secret "language" concerning the characteristics of what causes the sensory contemplation, or appreciation on an object, and the opposite of course.

For Friedrich Schiller the ability to recognize and appreciate beauty is the perfect reconciliation of the sensual and rational parts of human nature. For Immanuel Kant this is subjective, but still a human truth, so, like Plato, he claims that all people should agree that "this rose is beautiful".

For Oscar Wilde beauty is for beauty's sake only, as Art must not have any didactic purpose, or any usefulness. For Arthur

Schopenhauer aesthetic contemplation of beauty

is a way to fight the suffering, as it represents the more free human intellect can be from what the will and politics dictate.

All these are interesting but still do not answer a single question, what is this that provides an artist, or a lover of the arts, with the criterion to avoid the traps of the opposite of aestheticism? Is it just studies, genes, practice or something else?

"Beauty is truth, truth beauty" declares John Keats in the poem Ode on a Grecian Urn. Too abstract? Bourdieu makes an effort to differentiate aesthetics from taste, examining how class, background and education define the exposure to values like taste. I am not satisfied either, thinking of cavemen and the sweet harmony of their works of art. Aesthetic judgments can be internally contradictory.

No matter how much I elaborate on this secret criterion I still have not found an answer, I only reach side-conclusions. If all answers were given, who knows, maybe the beauty would dissolve and in its place we could find a lovely volume of "the secrets of art appreciation and perfect creation". Boring... ✦

Mary Vareli



Tracklist

CD 1

- 01 Asya Sergeeva - Birds Of February
- 02 Vostok - Lontano Dalla Luce
- 03 Green Ashes - She Moved Through The Fair
- 04 Johanna-Adele Jüssi - Kiilid
- 05 Lanaya - Danny Boy
- 06 Aurago - To The River
- 07 Ainulindale - Namarië
- 08 Opium Dream Estate - The Last Kiss
- 09 Stillife - O, Ladushki
- 10 Danijel Zambo - Never Alone
- 11 Bansheerie - Lady Forlon
- 12 Wilderhost - The Past In Runes
- 13 Cawatana - In Darkness Again
- 14 Musk Ox - Above The Clouds
- 15 Oado - Calmness At Stress
- 16 Friends of Alice Ivy - Song Of The Willows

CD 2

- 01 Lambda - Keine Antwort
- 02 Nicole Lefebvre - Spiral Stares
- 03 Hexperos - Diadem of the Night
- 04 Urlicht - The Tide Is Calling
- 05 Lenin - Tired Eyes
- 06 Macrima - Jenseits von Zeit und Raum
- 07 Jaime Black - Sands of Time
- 08 Mirabilis - Permafrost
- 09 Angela Little - The Wind That Shakes The Barley
- 10 Mathew Roth - The Fall of Ash & Embers
- 11 All My Faith Lost - Still
- 12 Poets To Their Beloved - I Don't Want To Know
- 13 Zuzanna Matusewska - Porto
- 14 Myristica - Soul Searcher
- 15 Nave Artificial - Presence
- 16 Sondra Sun-Odeon - Lady In The Woods
- 17 Yusuke Tsutsumi - Harvest
- 18 Charlie Chaoli Sun - Dream

Paradox Ethereal

3 hours of romantic
and aesthetic music:

Neo / Dark Folk
Neoclassic
Ethereal
Heavenly Voices



All My Faith Lost • Hexperos • Musk Ox
Jaime Black • Mirabilis • Nave Artificial
Myristica • Angela Little • Lenin • Urlicht
Ainulindale • Opium Dream Estate • Vostok
Stillife • Friends of Alice Ivy • Oado • Aurago
Lanaya • Poets To Their Beloved

and many more...

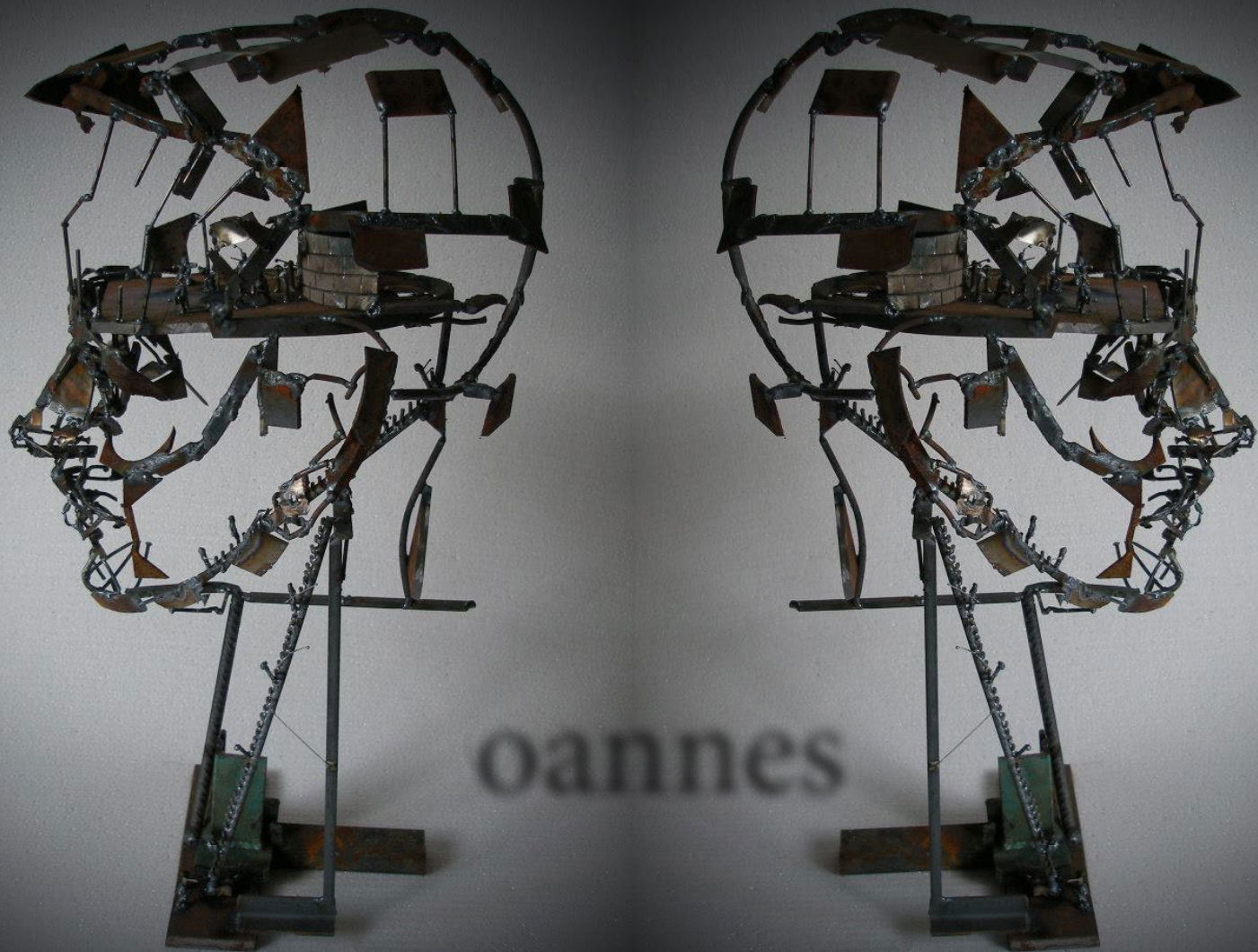
At Sea Compilations

FREE DOWNLOAD ON

<http://at-sea-compilations.de>

<http://paradoxethereal-magazine.com>

With a total running time of nearly three hours **Snowflakes III** is the most comprehensive and ambitious release by **At Sea Compilations**. On 2 CDs highlights and secret tips from the genres Neoclassic, Ethereal and Dark / Neo-Folk are introduced. While on the first CD the focus is placed on the various folk styles, it's Neoclassic and Ethereal on the second CD. The instruments range from harp and flute over different acoustic guitars to piano and string instruments. There are songs with captivating vocals of both genders to eavesdrop, as well as detailed instrumental pieces to discover. In compiling large importance was attached to appropriate song transitions, so that the different moods gently into each other and have time to develop. Each song takes on a special key position. **Snowflakes III** takes time and is therefore no compilation to hear the way, but for a conscious immersion in the music. Less than half a year took research and organization to complete. The German project **At Sea Compilations** was founded by **Axel Meßinger** to create a platform for underground bands and inquisitive music fans.



RESISTANCE IN THE HEAD OF A ROMANTIC YIANNIS BROUZOS



"With my work I try to make people think; reflect upon what they hide inside, what they face in everyday life. I think that if we want to create a better world, first we must rediscover ourselves, face our strong characteristics and dark spots, fight with the monsters that comprise the desires of the flesh. Long after these and by means of our individual and spiritual evolution, real change will follow."

homo - reportius



all for money



Mary Vareli: When did you make your first work of art and when did you decide that you wanted to be an artist?

I created my first sculpture while a student in the School Of fine Arts, I was 26 years old when I started my studies there. Ever since I was 17 I used to help Mpampi Boutos, design professor and my first tutor, in the creation of his sculptures. Doing so, the love and passion for clay emerged in my memory, as well as my love for the substance that comprises life and the world in its three dimensions. The realization of wanting to become a sculptor came after coming in contact with the work of John Koune-
lis in one of his exhibitions in 1995 at the Ionian Ship, in Piraeus. It was not

only the smell of the exhibition space that carried me away, but also the tactile feeling of the objects. It was then that I realized that art exists all around in everything and asks us to engulf her in all our senses.

Is there a School that you would categorize yourself?

No, I cannot “enlist” myself to any School. From each existing School of artists I indulge in selecting artists creating works of art that are beyond the limits of time, that are timeless and archetypal. The classical period of the Greek civilization is an enormous cultural heritage, of course. The sculptures of the period are characterized by absolute harmony;

a balance of natural beauty combined with the Ideal, mirroring the magnitude of a civilization much more evolved than our modern one. I find myself trying to collect the visual images, to master them, to redefine them and finally to bring them out at the present period again, filtered through me.

Any sculptors that you admire?

I admire the sculptors that through their work they became witnesses and exponents of the era in which they lived and yet at the same time by means of their creations and their spirits they serve the eternal Truth. I am filled with tranquility and balance facing the truth of creations of artists like Canova, Roden, Constantin Brancusi, Giannoulis Halepas, Alberto Giacometti, Joseph Beuys, John Kounellis and Nikos Alexiou.

What kind of materials do you use and why?

I mostly use natural materials, being very fond of marble and metal. The choice of the material is usually defined by the subject, the idea I want to convey in each separate creation. Metal is “heavier” for me, symbolizing the darkest sides of human nature. Its energy helps me to discover them. Also, metal gives me freedom to structure my work viewing it with more structural freedom. Marble now, despite its weight, expresses light; it absorbs it and diffuses it in the surrounding space. When I work on marble I usually try to discover the

form that hides inside of it, the story it wishes to narrate.

Is your work characterized by a social or spiritual message?

With my work I try to make people think; reflect upon what they hide inside, what they face in everyday life. I think that if we want to create a better world, first we must rediscover ourselves. Face our strong characteristics and dark spots, fight with the monsters that comprise the desires of the flesh. Long after and by means of our individual and spiritual evolution, real change will follow.

What inspires you?

I am inspired by what I see around me. By human nature, by the beast I carry inside.

What helps and what hinders a sculptor in modern times?

Modern era provides the artist with innumerable pieces of information and motivation to create and spread one's own message, a message that will probably incite humanity for a change. From this point of view the artist can project ideals and values; nevertheless, the speed and quantity of information might disarm an artist, transforming him into a mere observer.

Up to the present period, what has given you the greatest pleasure, concerning sculpture?

The ability to externalize my internal world. To see my ideas acquiring a material substance and travel outside of me.

Do you like exhibitions or not? You already have 3 solo and 15 group exhibitions.

What I like, when exhibiting, is the chance to speak with the people who come. That I externalize my inner world letting others to discover what I have inside. That my work can initiate a constructive, meaningful dialogue. I do not care about the “court people” breathing around an artist, while unfortunately that is the case with the world modern art today .

Really what do you think of the world of modern art?

There are two worlds in art today. The one is the material world, the commercial one, that of power and personal glory. The other is the world of spirit, of spiritual quests, of collective work. The artist is called to decide which world to serve.

You paint and write equally well, insisting on presenting your own works of art. Tell us more about you influences on these two genres of art.

I use sculpture as a tool to convey a message, to express and idea, or to communicate with the world around me. When I feel that sculpture is not what will help



me externalize what I think, I turn to other forms of art like painting, design, or the written speech. What is important for me is the touch and communication with the archetypal Spirit which has no boundaries nor limitations. This connection is found in all art forms and through them the Truth is approached. As “Knights”, defenders of the Eternal Truth, I recognize Plato, Aristotle, Nikos Kazantzakis, Arthur Schopenhauer, Jiddu Krishnamurti, Helena Blavatsky, Annie Besant, Leonardo da Vinci, Vincent Van Gogh, Goya, Rembrandt, Turner and William Blake.

What do you like doing when you are not doing something related to sculpture?

I like reading, going for long walks in nature, talking with friends, listening to myself, listening to nature.

Your partner in life, Katerina Mitsiali, is also a talented sculptor, how this has influenced your common life and each one of you individually?

I consider myself lucky to have next to me a person I trust and has the rare ability to view my work with a second, more crystal clear look. We help and understand each other and of course each one evolves through the other.

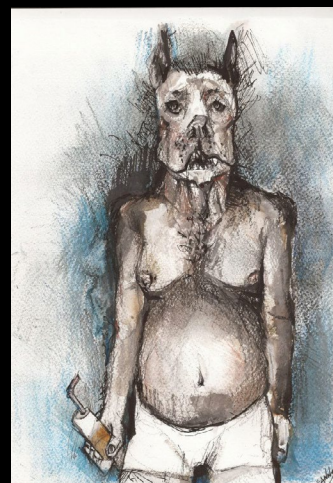
Must the artist remain uncompromised, or minor - or sometimes even major- compromises “never harmed anyone”?

In my opinion the artist must remain uncompromised as to moral and spiritual values.

On the other hand yes, he can compromise in certain things, so that his work can travel as far as possible. For an artist works of art are what are children for parents: one must let them free to follow their own path.

Are you optimistic about the future?

I believe in the power of light, in the fact that it will prevail against darkness. This is how the world functions for centuries. Some bright people bring back the Light, sending away dark powers, this fight goes on and on eternally. I will stop hoping only when future is no longer a possibility. ✦





Female emancipation by Oannes

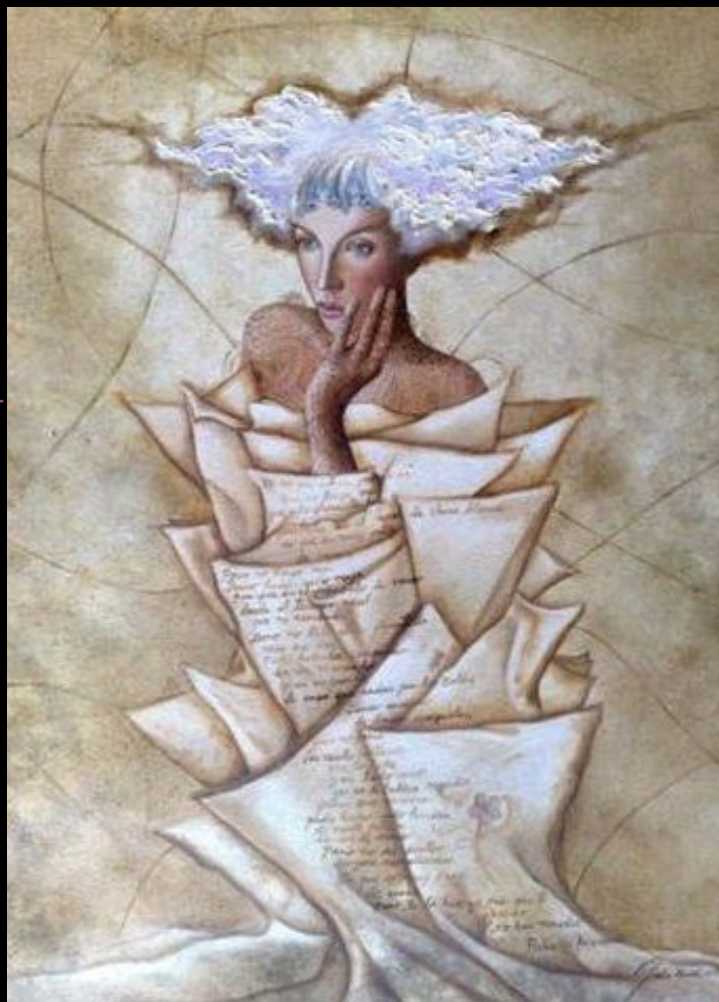


*"The
work of Isis
Rucé is a poetic plas-
ticity, poetry itself, which
becomes pictorial art through
the creative act that invents a
colorful world that surrounds and
seduces us in its realization.*

*Her work is an introduction of won-
der, balancing between alchemy, mag-
ical universe and figures taken from
nature, vegetable or marine scalps, smol-
dering looks and touchable visions for
the beloved; zoomorphic silences that
are eternal, vigilant self and others,
dreams lost in that space, delicate
hands ready to build dreams on
skin textures that reflect the time
we live ".*

Roberto Arizmendi R.
Mexican poet

Isis Rucé





Isis Rucé was born in Mexico City in 1972. From an early age she showed great interest in the arts. As she was the daughter of Jose Luis Russo , a painter inspired by the world of esoteric traditions, she was encouraged to use imagination, enriching her skills with stories and experiences of such kind.

The artist declares herself as self-taught, adopting a style of contemporary art, full of sensitivity and harmony, her work tends

to be eloquent, as the depth of her strokes express poetry, magic, passion, love , melancholy, nature, despair and different aspects of life and death.

Her tendency towards fantasy art is combined with figurative abstraction, always in search of the human figure and endorsing the neat characteristics of classical realism and combining them with a purposeful Magic Realism style.

HOME PAGE
<http://isisruce.webs.com>





BIANCA DUVIMEL

New Zealand

" I love
to make
everything
beautiful "

© Bianca Duvemel



Mary Vareli: I want to start from the very beginning, what is your source of inspiration?

Bianca Duimel: Thanks for asking, growing up in Europe I was surrounded by old buildings and churches, I was fascinated as a child even and fantasized about living there, making up stories in my head . I think at the time (1970's) there were TV shows that romantically told stories about Marie Antoinette and many tragic love stories set in the 1600's and 1700's. Beautiful costumes, gorgeous women and handsome men. I'm sure I was very influenced by these. Also visiting several museums and seeing beautiful paintings of that era, absolutely influenced what I create today.

Do you remember your first shot? When did you decide to follow a career in photography?

I always worked in the industry, firstly in a large photographic laboratory, and was always so impressed with the images coming out of the "professional department" I learnt as much as I could about cameras at a later job and started photographing people, after I had done makeup and hair for them .I was very keen on special effects photog-

raphy, double exposures, night time shots, painting with light, loved using infrared film and more. All using film and manual cameras of course .I also love to paint and draw; I feel photography is an extension of that.

How would you describe your style and technique?

I feel my style is very elegant and feminine; I love to make everything beautiful, I'm sure my models appreciate this. My techniques are very simple, I try as much as I can to shoot everything in camera, and then in post processing add my own recipe to create a painterly image, always trying to make things look beautiful.

Bianca Duimel

*NZIPP Classic
Portrait Photographer of the year
2013*

Fellow of the New
Zealand Institute
of Professional
Photography

Accredited and
Qualified Member of the New Zealand Institute
of Professional Photography



Do you have your own studio?

I have had a studio for over 25 years now, in a busy Mall for 6 years and the remainder at home, the bottom half of my home has 2 studios a make-up room, dressing room and a consultation /sales area .

Favorite equipment?

Once upon a time I owned many different cameras new and very old, lenses , accessories they were my babies , I was burgled and lost the lot , very sad and it changed my view of ownership of material things, my camera is just a tool to produce what is inside my head, I am not emotionally attached and it could be any SLR camera .

I now use a Canon 5DII , a 50mmF1.4 an 85F1.8 mm and a lens baby 3G. For certain jobs I will hire the gear, and that way I don't get attached either.

Tell us about Iris Awards , held by the New Zealand Institute of Professional photography , you won the 2013 Classic Portrait Photographer award, right?

The New Zealand Institute of Professional Photography (NZIPP) is the only qualifying body for professional photographers in New Zealand, and currently has over 350 members across NZ covering the disciplines of Wedding, Portrait and Commercial Photography. Through a demanding Qualification process, they enable members to gain professional recognition in the form of Qualified Professional status. This, in addition to the stringent membership criteria and Code of Ethics ensures that members are professional in both their creative and business practices.

Comprising professional photographers from all over New Zealand who support, challenge, and encourage each other, the Institute strives to maintain and promote



the highest professional standards in the industry through education, fellowship and support

I have been a member of the NZIPP for many years and only attended the conferences; I won a few awards years ago, but never really took things seriously. Then I really started using photo shop in a different way than I had before, by creating artworks that people were taking notice of , and I have been creating them ever since. Gaining some notoriety within the organization, it is nice to have your peers recognize you for your hard work.

How are things in New Zealand concerning the photographic scene, as to venues, exhibitions, founding etc.?

Venue wise, we are the luckiest photographers , our scenery is obscenely beautiful, and we have so many places dedicated to wedding photography etc. I have not exhibited as it is quite expensive and there is always a waiting list and maybe have not had the confidence to do so in the past, but I might try next year if I have created some more works.

You have created amazing shots with your kids, do they enjoy it?



© bianca Duimel photography



My kids absolutely love modeling, as my approach with them is to role play and just have fun, I think costumes and a good story really helps them to visualize what we are doing. They have some stunning images of themselves to treasure later on.

Tell us a few things about the use of color; your images have a secret recipe.

I always go for a classic style, maybe a painting I saw or an old photograph, or printed textures on linen for example will inspire me, wallpaper, mainly I try to imagine colors that were used in 1700 or around that period .

Do you like post production? Preferable software?

I put my images for the first edit through light room , simply to look at the density and make them into useable files , from there I select the images I think I can work with and use photo shop CS6, I joined Adobe cloud , so I am always up to date , but I don't really buy presets or bits and pieces off the internet , I like to make everything myself therefore I have a large library of odd things like clouds , textures , bird wings , animals , trees etc. .

Your style of settings is either classical, or modern, you seem to balance between the two extremes. Which appeals to you

more?

I am a classic girl, but do like a lot of photographic styles from through the last 100 years, and capturing today is always important as well .

You also give photography seminars. What would you advice new photographers?

I had a great teacher Trevor Winkworth. who taught me to see the light, and I always look for the light , practice and respect people when you photograph them and be patient. Don't just look at other photographers work, look at all other medias for inspiration anything can inspire you , but most of all be you .

Practice, a good eye for photography, or chance? Which of the three is the secret to great shot?

I think a mix of all of those. Connection with your model is the most important thing, show them respect, a good eye certainly helps, with some people tis comes naturally, be observant .there are photographers that are great at capturing that fleeting moment, and did this before digital, you don't have to shoot 2000 images to get that shot , just watch and observe .

Well that's my theory anyway.



Have you experimented with video art as well? Your narrative tones tell me you have.

I'm super interested in video, and have come very close a few times , the editing time is stopping me from taking action, but it will happen , when I'm ready ...

Favorite photographers?

I love a lot of fashion and architectural, fine art and nature photographers, there are too many to mention the list would be very long as they range from 1920 and up, of course Annie Leibovitz, Anne Geddes, powerful women photographers.

Favorite authors?

MMM , I mainly view the world via images, I did read a lot when I was younger but not an avid reader now, I will pick a book because the cover interests me, it tells me about historical events, it could be classic romantic novel about an actual royal or rebel, or maybe it has been recommended I read the book, to do me some good, lol.

Movies are definitely more interesting to me, also as it takes less time to view a movie than read a book.

Make a wish!!

That would have to be on a global scale, world peace and stop the destruction of our precious earth. ✨

CONTACT

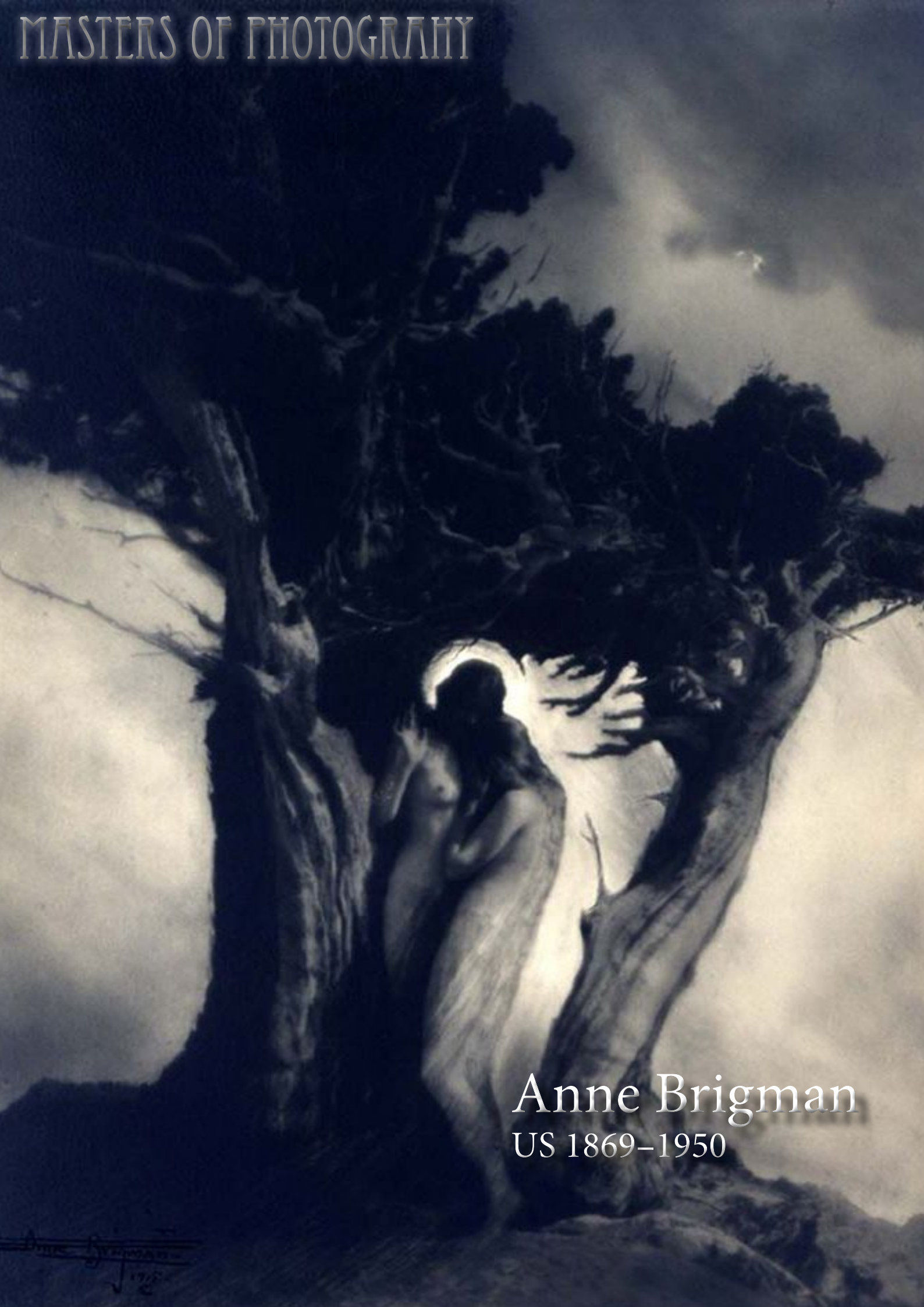
FB <https://www.facebook.com/pages/bianca-duimel-photography/338388599585>

FB <http://www.thenakedrobot.com/>

Blog <http://biancaduimelphotography.wordpress.com/>







MASTERS OF PHOTOGRAPHY

Anne Brigman
US 1869–1950

Anne Brigman
1912

Anne Brigman

(1869–1950) was an American photographer, one of the original members of the Photo-Secession movement in America, famous for her portraits of nude women in primordial, dramatic naturalistic contexts and elaborately staged poses. She would extensively touch up the negatives with paints, pencil, or superimposition, deliberately producing counter-cultural images, suggesting bohemianism, female liberation and a challenge posed to the establishment's cultural norms and defied convention, embracing instead pagan antiquity. She is distinguished by "the raw emotional intensity and barbaric strength of her photos". (Emily J. Hamilton (1907-07-14). "Lens Studies of a Photo-Secessionist")

According to Imogen Cunningham, Brigman stopped following her husband's voyages, he was a captain, and at the same time, after 1900, she became active in the growing bohemian community of the San Francisco Bay area. Being close to many prominent personalities of the period like Jack London and Charles Keeler she began taking pictures in 1901, managing to gain a reputation as a master of pictorial photography. In 1902 captivated by "Camera Work", a quarterly photographic journal published by Alfred Stieglitz from 1903 to 1917, she wrote a letter to Stieglitz praising him. He in turn became captivated by her work and following his high standards listed her as an official member of the Photo-Secession. This came as an indicator of her talent, taking into account the fact that she was distant from the other members of New York, gaining her a reputation.

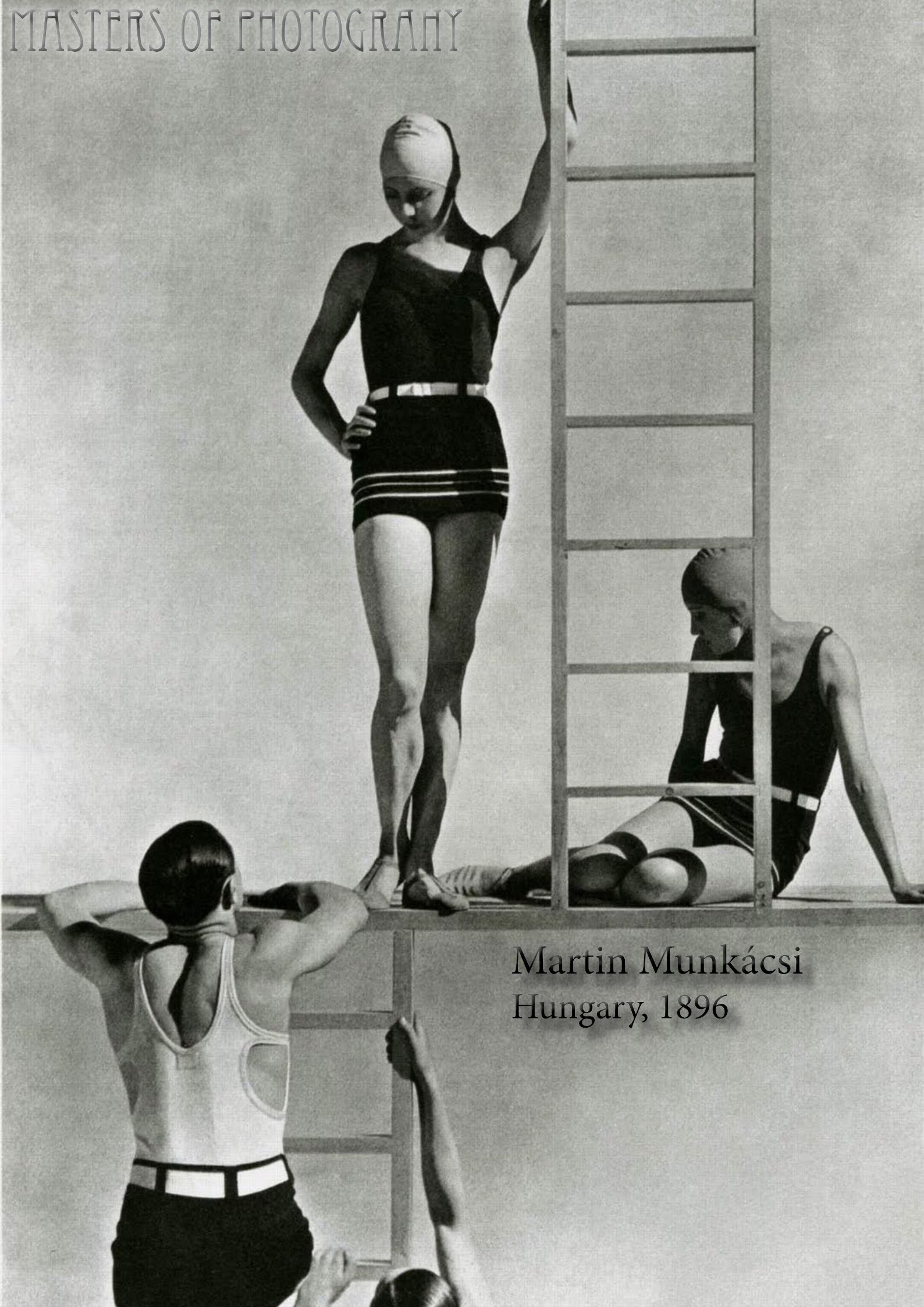
Unfortunately for lovers of pure pictorial style her work evolved to a straight photography approach, producing admittedly fascinating abstractions of close-up photos of sandy beaches and vegetation in black-and-white.



One year before her death, in 1949, she published a book of poems and photographs called "Songs of a Pagan". ✦



MASTERS OF PHOTOGRAPHY



Martin Munkácsi
Hungary, 1896

"To see in a thousandth of a second that which the ordinary person passes without notice - this is the theory of photo reporting. And to photograph what we see during the next thousandth of a second - that is the practical side of photo reporting."

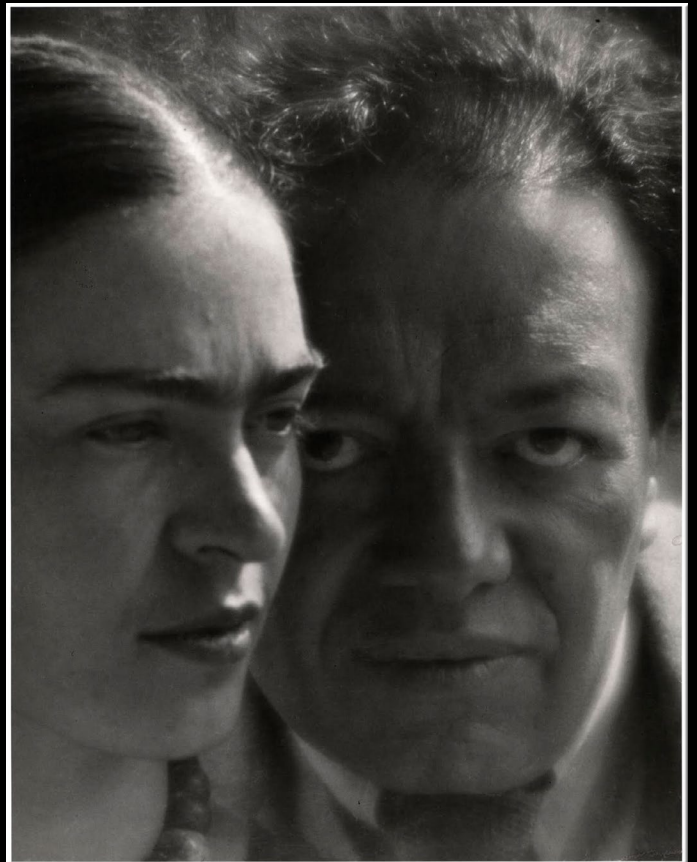
Martin Munkácsi (born Mermelstein Márton; 18 May 1896 – 13 July 1963) was a Hungarian newspaper writer and photographer who worked in Germany (1928–34) and the United States. Quite innovative at that time managed to use his artistic and technical skill to turn sports photographs into action photographs. Later he worked for the Berliner Illustrierte Zeitung and the fashion magazine Die Dame. Munkácsi is also distinguished for shots of Berliners, rich and poor, in all their activities, as well as his aerial photographs. On 21 March 1933, he photographed the fateful Day of Potsdam, when the aged President Paul von Hindenburg handed Germany over to Adolf Hitler. Munkácsi died in poverty and controversy. Several universities and museums declined to accept his archives, and they were scattered around the world.

In 1932 when young Henri Cartier-Bresson saw the Munkácsi photograph *Three Boys* at Lake Tanganyika, taken on a beach in Liberia said: *"For me this photograph was the spark that ignited my enthusiasm. I suddenly realized that, by capturing the moment, photography was able to achieve eternity. It is the only photograph to have influenced me. This picture has such intensity, such joie de vivre, such a sense of wonder that it continues to fascinate me to this day."*

He paraphrased this many times during his life, saying, *"I suddenly understood that photography can fix eternity in a moment. It is the only photo that influenced me. There is such intensity in this image, such spontaneity, such joie de vivre, such miraculousness, that even today it still bowls me over."*



Munkácsi himself shooting in Long Island Sound



Frida Kahlo and Diego Rivera

"Think while you shoot" Martin Munkácsi

Richard Avedon also commented on Munkácsi: *"He brought a taste for happiness and honesty and a love of women to what was, before him, a joyless, loveless, lying art. Today the world of what is called fashion is peopled with Munkácsi's babies, his heirs.... The art of Munkácsi lay in what he wanted life to be, and he wanted it to be splendid. And it was."* ✦



EDWARDIAN POSTCARD

a silent revolution in communication



*Pictorial messages
introduced into the
UK in 1894*

Vernacular writing a century ago became a rapid multimodal revolution in communication in the form of postcards, the so-called Edwardian postcards, taken up with enthusiasm and reaching up to ten deliveries a day.

Brief written messages amounted to a total of 6 billion cards sent in the area, around 200 per person. The need for exchanging messages and the rapidity of exchange resembles contemporary social media widespread phenomenon, especially Twitter, as the messages are short and immediate.

Pictorial messages were introduced into the UK in 1894. In the margin of picture a short message was written, giving historians of the Edwardian period as well as sociologists and linguists ample information on the era.

In January 1902 the Post Office decided to follow the popular need of the literate population and permitted the use of postcards that on the one side had only the image and on the back side the address and the message. The Post office determined the size and shape of postcards. As Barton and Hamilton, 1998, state vernacular literacy is "essentially not regulated by the formal rules and procedures of dominant social institutions and which (has) origins in everyday life".

The postcard phenomenon also receive negative criticism, as a social phenomenon with great impact. The Media considered it,

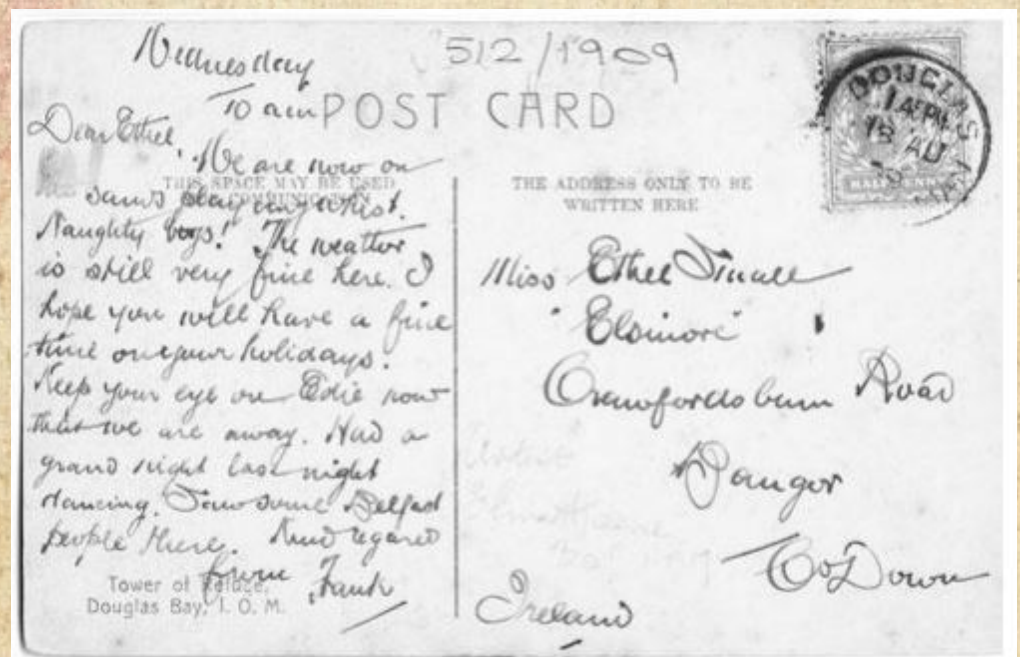
in a hyperbolic way, a kind of moral degradation. "In ten years Europe will be buried beneath picture postcards" wrote Glasgow Evening News on October 1903 (Carline 1971 p.9). The informal style of the messages was felt to threaten moral standards, sometimes considered vulgar as well. Interesting is the case of Melita Macready, a music teacher, who was charged with defamatory libel as she sent the principal of the Guildhall School of music a postcard saying "You old rogue, villain and liar. You old coward. Why don't you fight?" (The Times, may 20th, 1905, page 16) She was committed for trial. ✦ MV

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Sims, G. (1900) The Picture Postcard.

Julia Gillen (Lancaster University) & Nigel Hall (Manchester Metropolitan University) The Edwardian Postcard: a revolutionary moment in rapid multimodal communications. paper presented at the British Educational Research Association Annual Conference, Manchester. 2009









4827 N. ROTARY PHOTO. I. C.

MISS LILY ELSIE
"THE MERRY WIDOW"

FOULSHAM & BARTFIELD



PHOTO SERIES 1001A

MISS LILY ELSIE

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A.151.
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KATE CUTLER

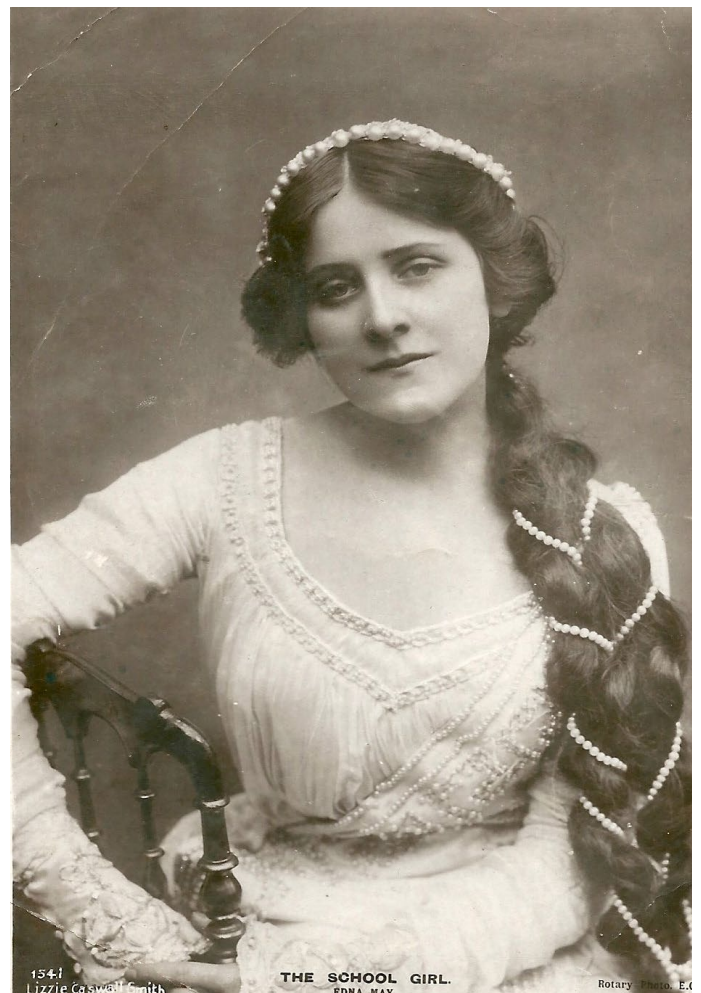


Paradox Ethereal



11533 E ROTARY PHOTO, E.C. MISS LILY ELSIE.

FOULSHAM & SANFIELD



1541 Lizzie Caswell Smith

THE SCHOOL GIRL. EDNA MAY

Rotary Photo, E.C.

Haartracht
Winter-Saison 1909-10.





Liber Novus

The Red Book ~ Manuscript written and illustrated by Carl Gustav Jung

"Confrontation with the unconscious" called Carl Jung his extended self-exploration and between 1914 and 1930 he created the 205-page manuscript; written and illustrated by the genius himself. The Volume is a blend of calligraphy and art available, 80 years after its completion, by Jung historian Sonu Shamdasani and published by WW Norton.



Paradox & The Real

[illegible]

Die gabe der magie cap.rur.

[illegible]

einlicht das no nie leuchtele.
eine verwirf sondenleich.
v eine strasse ohn ende.



154

Handwritten text in a small column on the left margin, likely a commentary or a different version of the text.



Ich gebe meine
Stimme wider ein
Festgesetzten in
den freien ge-
stalten sich in
gewande geben.
Ich mein begeh-
ren, ringsum
liegt mir um die brunnhölle und der mantel gelagert ist nach gewan. Die
Stimme lügt. Ich habe ihr nicht errath. Ich sage mir, ich bin auf die hülle, steine am
wege. Ich weiß, sie lügen v. grausen. Ich bringe seine hülle, kühl, die d. almuhsel-
in die fests. Ich bin ihr freund geworden v. blase ihm eine mildtönende
stimme. meine hülle ab. Schmücke. Ich mit ihr. Stillend. hülle. wie ich mein
weg. dahinschreit. da kam ich. ein. rühlich. füll. darauf lag eine große
buntstillerende schlange. da ich nun beim groß. PHAMON die magie ge-
lernt hatte, so hatte ich meine stimme hervor v. blase ihr ein süß. zauberlied vor
das sie glaub. machte. sie für meine stimme. als sie genügend bezaubert war.

Handwritten text in a small column on the left margin, likely a commentary or a different version of the text.



herr d' gartens!
ich sehe deine dun-
keln bäume von
ferne in stüme-
nd. so nie. meine
strasse führt in
die hülle/wo die
menschen wohnen.
ich bin ein wandernd. bell. v. ich schweige.
Asterpropheten z. ich bringe d. volke gewin. wenn es mord. will. so mag es
seine ast. prophet. ist. wenn der mund d. gott. schweigt. dann kann wohl jeder seine
eigene sprache hör. wo das volk lebt. schweigt. wenn nur no. die irdische
lehr. so wird das volk die irdische. erschlag. v. so auf d. wege sein. füll
sagen in die welt. füll. nur na. dunkel. nacht. wird es lag. als verhält
die licht. v. schweigt. damit die nacht dunkel v. kallos werde. Die
falsch. erzählt. so ohne unsere hülle. nur wo d. schwebel. irdisch. kennt. was
was licht. ist.
O herr d' gartens/von ferne leucht. mir deine
zauberisch. haine. ich verehere deine läuschende
hülle/du walt. all. licht. v. irdlicht.



Venus Verticordia - Dante Gabriel Rossetti



*The Pre-Raphaelites
part two*

by Mary Vareli

DANTE
GABRIEL
ROSSETTI

BOHEMIAN SENSUALITY
AND MEDIEVAL REVIVALISM

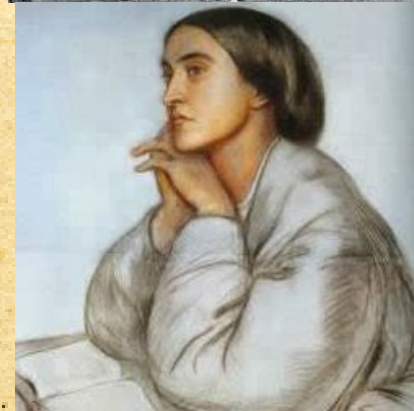
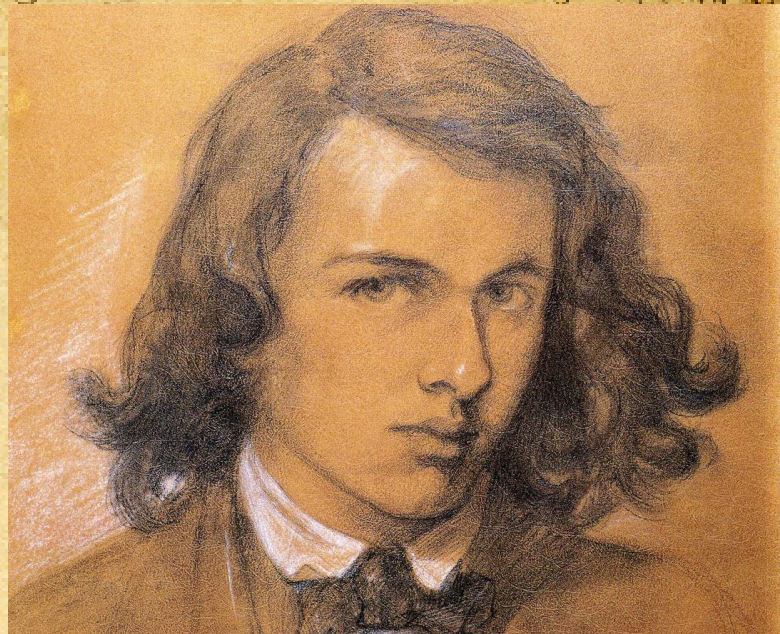
Dante Gabriel Rossetti

Dante Gabriel Rossetti (12 May 1828 – 9 April 1882) was a poet, illustrator, translator and a painter, but above all a romantic bohemian, having founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais.

According to John Ruskin and Walter Pater, Rossetti was “the most important and original artistic force in the second half of the nineteenth century in Great Britain”. Whistler in his famous comment exclaimed “He was a king”!

“I cannot compliment them (the Brotherhood) on common sense” said Ruskin. First and foremost Pre-Raphaelitism stemmed from romantic tendencies, later to be called the Gothic Movement.

Of the three principals of the brotherhood Rossetti was the one with the weakest grasp of the principles he espoused, as well as the first to diverge from the path the Brotherhood set.



1. Self-Portrait 1847
2. Dante Gabriel Rossetti, Christina Rossetti, William Michael Rossetti and their mother at Chelsea, Londres. (Photo by Lewis Carroll, 1863)
3. Christina Rossetti, portrait by her brother-1866
4. Dante Gabriel Rossetti
5. Christina Rossetti and Frances Polidori



The question is how did he end up symbolizing the movement? Was it luck? Was it "playing the hand that was dealt him"? The only undisputable fact that was that "Rossetti was a romantic rebel who had nothing to lose in upsetting the social applecart, as the son of an Italian émigré he felt he had no place in English society, and thus no stake in it." (Terri Hardin, 1996).



Rossetti and Ruskin

Dante Gabriel Rossetti was the son of an Neapolitan scholar, patriot and political refugee, Gabriele Pasquale Giuseppe Rossetti, and a religious English mother, Frances Polidori. Named Gabriel Charles Dante Rossetti he used the name "Dante" first, to honor Dante Alighier, but his family called him "Gabriel". The Rossetti family was a family that encouraged all expressions of art, as his sister Christina Rossetti was also a poet, his brother William Michael Rossetti a critic, and his second sister Maria Francesca Rossetti an author. **Revolution, Romanticism and Religious Fervor were the three prevailing influences under the roof of Rossetti's parents. It is worth mentioning that Rossetti's maternal uncle had been Lord Byron's physician.**

Despite the abundance of talent the fami-

ly suffered from poverty and especially the mother, daughter and Dante himself suffered from melancholia. Rossetti started drawing at four, writing at five and translating Dante at seventeen!

The young Rossetti is described as "self-possessed, articulate, passionate and charismatic" (Treuer et al., 2003), but also "ardent, poetic and feckless" (Hilton, 1970). Born in England he was brought up in an environment of cultural and political activity that, according to critics, was more influential to his learning than his formal education at King's College, from 1836 to 1841, Henry Sass's Drawing Academy from 1841 to 1845 and the Antique School of the Royal Academy, dropping it in 1848 and studying under Ford Madox Brown; an influential figure for Rossetti and ardent supporter, probably the one that with his ideas connected the Brotherhood with social relevance, as to his opinions on Christian socialism and idealism. Like Hunt Rossetti was first rejected from The Royal Academy, as it was said **"he lacked the discipline to conquer classical forms."**

His home at 16 Cheyne Walk



Rossetti tried to gain William Holman Hunt's friendship, following his exhibition of "The Eve of St. Agnes" painting. The painting illustrated a poem by the little-known, at that time, John Keats, so Rossetti with his own poem "The Blessed Damozel" tried to imitate Keats, believing that Hunt might share

his artistic and literary ideals, and so the latter did; in this way they formed the Pre-Raphaelite Brotherhood which, like Romanticism, was an escapist movement wishing to go back to a world prior to the High Renaissance of Raphael reforming English Art, ruled at that time by family portraits. The Brotherhood rejected the mechanistic approach, first adopted by the Mannerist artists that succeeded Raphael and Michelangelo, as well as the training regime introduced by Sir Joshua Reynolds. They adored the intensity of colors and the complex compositions of Quattrocento Italian and Flemish art.



Desperate Romantics is a six-part television drama serial about the Pre-Raphaelite Brotherhood, first broadcast on BBC Two between 21 July and 25 August 2009. Aidan Turner as Dante Gabriel Rossetti & Amy Manson as Lizzie Siddal

The critic John Ruskin wrote:

"Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person." (Quoted in Marsh, 1996)

Rossetti remained influenced by the medieval art and poetry, placing the modern aspect of the Pre-Raphaelite movement second in his preferences. In 1850 the first issue of the Brotherhood's magazine, "The Germ", was published, featuring his poem The Blessed Damozel. Rossetti, admiring Poe's "The Raven", wrote this poem as a counterpart to it. ("The Painterly Image in Poetry" - The Norton Anthology of English Literature: The Victorian Age. 2009). It shows the viewpoint of

the dead woman, who is sad in heaven, separated from her lover. Although she dreams of what it will be like when they are reunited, the poem suggests that he is unlikely ever to join her in heaven. Rossetti revised the poem twice and republished it in 1856, 1870 and 1873 also using the same title for one of his best known paintings. The poem also inspired Claude Debussy's "La-damoiselle émue" (1888), a cantata for two soloists, female choir, and orchestra. "The Blessed Damozel" is perhaps the best known poem by Dante Gabriel Rossetti.

The Blessed Damozel



The blessed damozel lean'd out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters still'd at even;
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
Her hair that lay along her back
Was yellow like ripe corn.

Her seem'd she scarce had been a day
One of God's choristers;
The wonder was not yet quite gone
From that still look of hers;
Albeit, to them she left, her day
Had counted as ten years.

(To one, it is ten years of years.
... Yet now, and in this place,
Surely she lean'd o'er me--her hair
Fell all about my face
Nothing: the autumn-fall of leaves.
The whole year sets apace.)

It was the rampart of God's house
That she was standing on;
By God built over the sheer depth
The which is Space begun;
So high, that looking downward thence
She scarce could see the sun.

It lies in Heaven, across the flood
Of ether, as a bridge.
Beneath, the tides of day and night
With flame and darkness ridge
The void, as low as where this earth
Spins like a fretful midge.

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remember'd names;
And the souls mounting up to God
Went by her like thin flames.

And still she bow'd herself and stoop'd
Out of the circling charm;
Until her bosom must have made
The bar she lean'd on warm,
And the lilies lay as if asleep
Along her bended arm.

From the fix'd place of Heaven she saw
Time like a pulse shake fierce
Through all the worlds. Her gaze still strove

Within the gulf to pierce
Its path; and now she spoke as when
The stars sang in their spheres.

The sun was gone now; the curl'd moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

(Ah sweet! Even now, in that bird's song,
Strove not her accents there,
Fain to be hearken'd? When those bells
Possess'd the mid-day air,
Strove not her steps to reach my side
Down all the echoing stair?)

"I wish that he were come to me,
For he will come," she said.
"Have I not pray'd in Heaven?--on earth,
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?"

"When round his head the aureole clings,
And he is cloth'd in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

"We two will stand beside that shrine,
Occult, withheld, untrod,
Whose lamps are stirr'd continually
With prayer sent up to God;
And see our old prayers, granted, melt
Each like a little cloud.

"We two will lie i' the shadow of
That living mystic tree
Within whose secret growth the Dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His Name audibly.

"And I myself will teach to him,
I myself, lying so,

The songs I sing here; which his voice
Shall pause in, hush'd and slow,
And find some knowledge at each pause,
Or some new thing to know."

(Alas! We two, we two, thou say'st!
Yea, one wast thou with me
That once of old. But shall God lift
To endless unity
The soul whose likeness with thy soul
Was but its love for thee?)

"We two," she said, "will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

"Circlewise sit they, with bound locks
And foreheads garlanded;
Into the fine cloth white like flame
Weaving the golden thread,
To fashion the birth-robes for them
Who are just born, being dead.

"He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abash'd or weak:
And the dear Mother will approve
My pride, and let me speak.

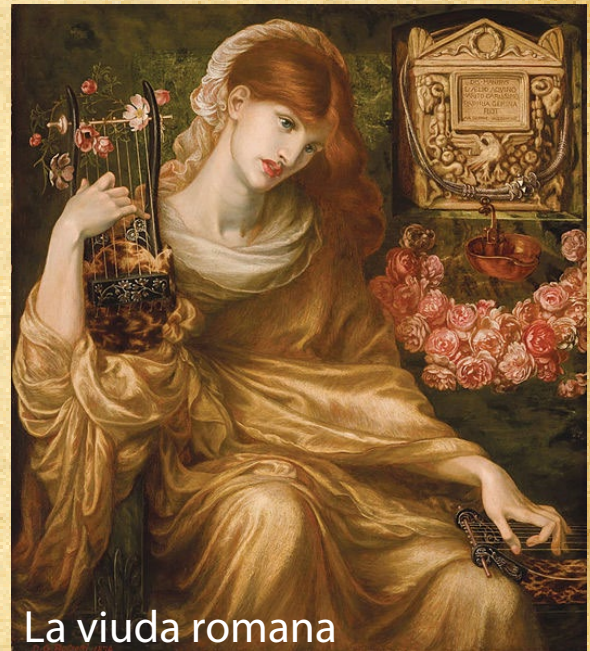
"Herself shall bring us, hand in'hand,
To Him round whom all souls
Kneel, the clear-rang'd unnumber'd heads
Bow'd with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

"There will I ask of Christ the Lord
Thus much for him and me:--
Only to live as once on earth
With Love,--only to be,

As then awhile, for ever now
Together, I and he."

She gaz'd and listen'd and then said,
Less sad of speech than mild,--
"All this is when he comes." She ceas'd.
The light thrill'd towards her, fill'd
With angels in strong level flight.
Her eyes pray'd, and she smil'd.

(I saw her smile.) But soon their path
Was vague in distant spheres:
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept. (I heard her tears.)



La viuda romana

As a child Dante Gabriel Rossetti was tutored at home in German and read the Bible, Shakespeare, Goethe's Faust, The Arabian Nights, Dickens, and the poetry of Sir Walter Scott and Lord Byron. After leaving school, he indulged mostly in Poe, Shelley, Coleridge, Blake, Keats, Browning, and Tennyson.

For many years Rossetti worked on English translations of Italian poetry including Dante Alighieri's "La Vita Nuova", which along with Sir Thomas Malory's "Le Morte d'Arthur" inspired his art of the 1850s. He created a method of painting in watercolors, us-

ing thick pigments mixed with gum to give rich effects similar to medieval illuminations and developed a novel drawing technique in pen-and-ink.

"The Maids of Elfen-Mere" (1855), was his first published illustration for a poem by his friend William Allingham, and he contributed two illustrations to Edward Moxon's 1857 edition of Alfred, Lord Tennyson's Poems and illustrations for works by his sister Christina Rossetti.



The Beloved

Talking of the first and second era of Romantic Poets of England, oddly, certain poets of the era seem somewhat left out, either fitting in both categories or none, such as Dante Gabriel Rossetti, William Morris, William Blake, Robert Browning, Elizabeth Barrett-Browning, Robert Burns and A.C. Swinburne. Admittedly, insecurity and self-reproach manifested themselves in all but his earliest poems.

In 1850 Rossetti met Elizabeth Eleanor Siddal, "Lizzie," then seventeen years old, a model of great importance for the Brotherhood, she was both his muse and his pupil, an amazing painter herself. They got married in 1860 and spend their common, passionate life in poverty, eccentricity and excess.

Rossetti's first paintings were in oil, display-

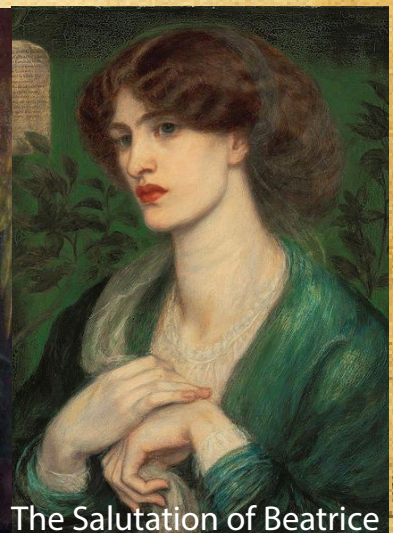
ing the realist qualities of the movement. This is best shown in painting such as "Girlhood of Mary Virgin" (1849) and "Ecce Ancilla Domini" (1850).

"He was painting in oils with watercolor brushes, as thinly as in watercolor, on canvas which he had primed with white till the surface was as smooth as cardboard, and every tint remained transparent. I saw at once that he was not an orthodox boy, but acting purely from the aesthetic motive. The mixture of genius and diletantism of both men shut me up for the moment, and whetted my curiosity." William Bell (Marsh (1996))

His second major painting though, "Ecce Ancilla Domini" was **stung by criticism**, when exhibited in 1850, and the "increasingly hysterical critical reaction that greeted Pre-Raphaelitism" (Treuerherz et al 2003) that year. So he turned to watercolors, which could be sold privately. Although his work subsequently won support from John Ruskin, Rossetti only rarely exhibited thereafter. Charles Dickens despised the Brotherhood as the most vituperative critic of them wrote, for instance, for Millais' "Christ in the House of his Parents": "Commonplace and Irrelevant". The Pre-Raphaelite Brothers comforted each other with companionship, healthy criticism, and encouragement early in their careers and defended each other against initial public hostility.



Astarte Syriaca



The Salutation of Beatrice



Sibylla Palmifera

Around 1860, Rossetti abandoned the dense medieval compositions of the 1850s and returned to oil painting. It was then that powerful close-up images of women in flat pictorial spaces emerged characterized by dense color. These paintings became a major influence on the development of the European Symbolist movement. The depiction of women became stylized, his favorite models were Fanny Cornforth, exhibiting physical eroticism, Jane Burden, depicted as an ethereal goddess, and his wife Elizabeth Siddal. It is preferable not to focus on triangle between Rossetti, Jane Burden, and Morris, as it was complex and sometimes desperate for all three of them, Dante seemed obsessed with her.

In his paintings he idealized women who were withdrawn, invalid, and/or melancholic.

"These new works were based not on medievalism, but on the Italian High Renaissance artists of Venice, Titian and Veronese." (Treuherz et al 2003)



A Vision of Fiammetta Alexa Wilding



In 1861, Rossetti contributed designs for stained glass and other decorative objects, becoming a founding partner in the decorative arts firm, Morris, Marshall, Faulkner & Co. with Morris, Burne-Jones, Ford Madox Brown, Philip Webb, Charles Faulkner and Peter Paul Marshall.

It was then that his life suddenly changed leading to his own death, his repeatedly

cheated by him- wife Elizabeth Siddal died of an overdose of laudanum in 1862, shortly after giving birth to a stillborn child. Rossetti started becoming increasingly depressed, having buried his unpublished poems with her at Highgate Cemetery, and later having them dug up. He then idealized her image as Dante's Beatrice in a number of paintings, such as Beata Beatrix. Nevertheless, the 1850s and '60s saw Rossetti's reputation grow rapidly, marked by the unfortunate tragedy.



Golden Head by Christina Rossetti's Goblin Market and Other Poems < Hamlet and Ophelia

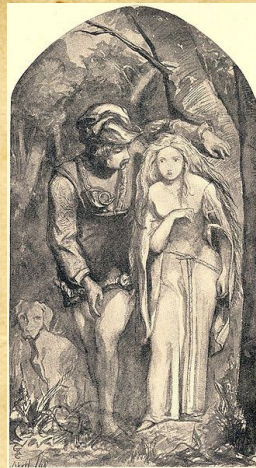
After the unfortunate event Rossetti leased Tudor House at 16, Cheyne Walk, in Chelsea and spent 20 years there surrounded by extravagant pieces of furniture and a parade of exotic birds and animals, fascinated with wombats. In September 1869 he acquired the first of two pet wombats, which he named "Top", bringing to the dinner table and allowed to sleep in the large centerpiece during meals. Later he purchased "a llama and a toucan which he dressed in a cowboy hat and was trained to ride the llama round the dining table for his amusement." (National Library of Australia)

Rossetti painted many voluptuous images of Fanny Cornforth, described delicately by William Allington as Rossetti's "housekeeper", in her own establishment nearby in Chelsea between 1863 and 1865, and in 1865 he discovered auburn-haired Alexa Wilding, a dressmaker and would-be actress who was engaged to model for him on a

full-time basis and sat for "The Blessed Damsel" and other paintings. Comparatively little is known about her due to the lack of any romantic connection with Rossetti. In 1870 he published the poems he retrieved from his wife's grave in the volume *Poems by D. G. Rossetti*.



Portrait of Dante Gabriel Rossetti c. 1871, by George Frederic Watts



La Belle Dame sans Merci (1848)

The savage reaction of critics to Rossetti's first collection of poetry contributed to a mental breakdown in June 1872 and "spent his days in a haze of chloral and whisky" (Todd, 2001). The next summer he created a soulful series of dream-like portraits. In 1874, Morris reorganized his decorative arts firm, cutting Rossetti out of the business. Rossetti abruptly left Kelmscott in July 1874 and never returned. Towards the end of his life, he sank into a morbid state, darkened by his drug addiction to chloral hydrate and increasing mental instability. He spent his last years as a recluse at Cheyne Walk.

On Easter Sunday, 1882, he died at the country house of a friend. He went there in an attempt to recover his health, destroyed by chloral as his wife's had been destroyed by laudanum; he died of a disease of the kidneys. He is buried at Birchington-on-Sea, Kent, England. At his death he left behind the almost completed "Joan of Arc" and "Salutation of Beatrice."

His grave is visited by admirers even today. Rossetti's work influenced the European

Symbolists and was a major precursor of the Aesthetic movement. He was also the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. With difficulty someone would imagine later nineteenth-century Victorian poetry and art without Rossetti's influence.

No other poet of this century described more profoundly the Victorian anxieties, the metaphysical uncertainty, the sexual anxiety, the absence of love, the Victorian ambivalence, the loss of faith and the fear of time. ✦

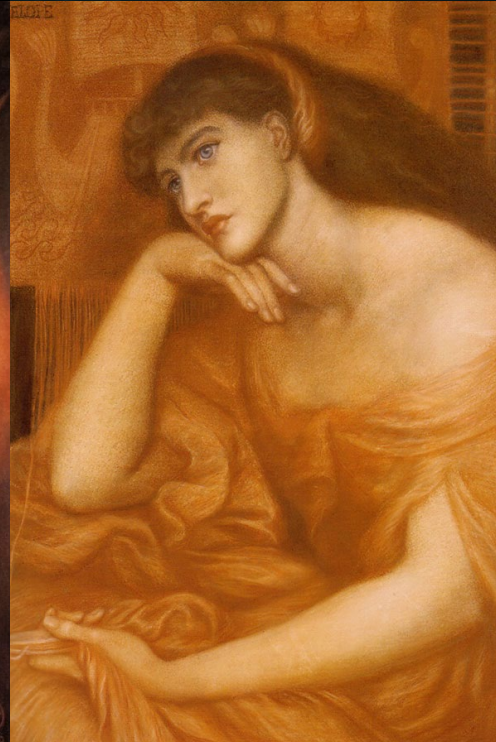
A Little While

A little while a little love
The hour yet bears for thee and me
Who have not drawn the veil to see
If still our heaven be lit above.
Thou merely, at the day's last sigh,
Hast felt thy soul prolong the tone;
And I have heard the night-wind cry
And deemed its speech mine own.

A little while a little love
The scattering autumn hoards for us
Whose bower is not yet ruinous
Nor quite unleaved our songless grove.
Only across the shaken boughs
We hear the flood-tides seek the sea,
And deep in both our hearts they rouse
One wail for thee and me.

A little while a little love
May yet be ours who have not said
The word it makes our eyes afraid
To know that each is thinking of.
Not yet the end: be our lips dumb
In smiles a little season yet:
I'll tell thee, when the end is come,
How we may best forget.

Dante Gabriel Rossetti





SUBTLE LISTENING

HOW ARTISTS CAN DEVELOP NEW PERCEPTUAL CIRCUITS

By Kim Cascone

“SUBTLE LISTENING IS ABOUT DEVELOPING AN INTUITIVE AWARENESS, A HEIGHTENED SENSITIVITY TO THE WORLD AROUND YOU. THE WORD “SUBTLE” IS BORROWED FROM VARIOUS ESOTERIC PHILOSOPHIES THAT DESCRIBE A CONCEPT CALLED THE “SUBTLE REALM.” THERE ARE MANY DIFFERENT NAMES USED FOR THIS IMAGINAL PLACE. HENRY CORBIN COINED THE TERM “MUNDUS IMAGINALIS” TO EXPLAIN THE SUFI CONCEPT OF THE “SUBTLE REALM” TO WESTERNERS. JUNGIAN PSYCHOLOGISTS USE THE TERM “ACTIVE IMAGINATION” TO DESCRIBE A SIMILAR IDEA.”

Cross of Sensations

“Creating new circuits in art means creating them in the brain.”

-- Gilles Deleuze

As a child, I noticed that certain sounds would have a strange effect on me. A sound, as well as the acoustical properties of a particular location, created mental images that transported me to an imaginal world. These images weren't shapes or textures—although that occurred later on—but images of a location, like a scene from a cinematic dream sequence.

For example, the distant reverberations of a propeller plane evoked the image of an expansive marble quarry framed by wild jungle vegetation; another sound evoked the interior of a candy shop viewed through purple cellophane. These strange visions lacked any correlation to the sound I heard. It's difficult to explain, but I intuitively knew that these images represented the essence or the soul of a sound, as if the sound had an atmospheric or psychic flavor.

Although confused by these experiences as a child, I've since recognized these visions as a type of synesthesia, in which one type of stimulation evokes the sensation of another. As an adult, I've learned to control and develop my synesthesia using various forms of meditation and exercises. It has become an important tool in my work as a sound artist.

Learning to Meditate

I started meditating in 1975 while attending the Berklee College of Music in Boston. I spotted a flier at a health food store for a class at a meditation center and, being

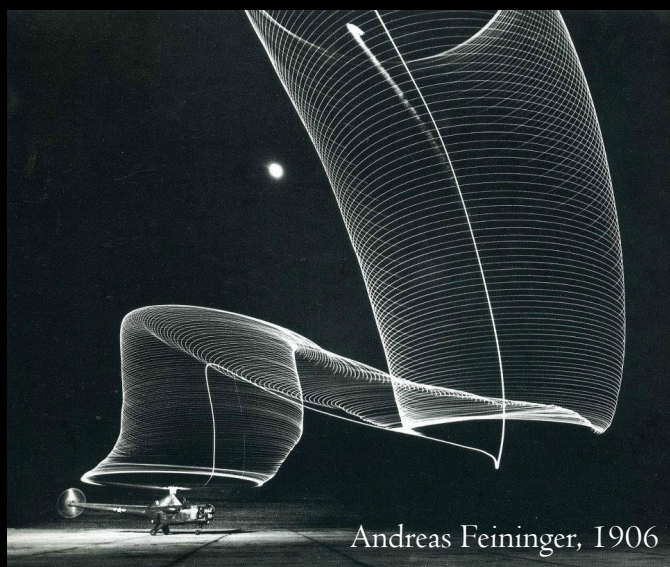
interested in Eastern spiritual philosophies, I decided to check it out. After a brief introduction to the basics of meditation, the teacher showed me how to sit, how to focus on my breath, and some techniques to deal with distracting thoughts. Like many first timers, I struggled with the usual problems, such as sitting on a cushion for long periods of time and quieting the internal chatter, but after a month or so of practice, I found myself able to meditate.

I continued to meditate at the center, where I learned other techniques I incorporated into my practice. I read books on meditation and discovered there were as many ways to meditate as there are people who meditate. Being the inventive type, I experimented with creating my own meditations, many of which involved hearing, or more importantly, the act of listening.

Listening Meditation

My listening meditations, which today form the basis of my Subtle Listening workshop, developed quite by accident. After many hours of practicing guitar (my instrument in music school) I would often take a break in the evening and walk over to the Christian Science Center where I would meditate near the expansive man-made pool in the plaza. The surface of the water and the concrete walls of the buildings played tricks with the sounds of the city. As I meditated, these echoic, reverberant sounds would form shapes and textures in my mind's eye.

Intrigued by this phenomenon, I sought out ways to enhance this awareness through meditation. After months of trying different techniques I noticed that my hearing became sharper. My heightened awareness picked up on sounds I would have previously tuned out, and I heard them in



Andreas Feininger, 1906

greater detail. It was as if my hearing went from black and white to Technicolor as a result of my listening meditations.

Like the Buddha Sitting Under a Tree

“Music is the silence between the notes.”

– Claude Debussy

While home from music school one Thanksgiving a friend asked if I would drive him to an appointment. After dropping them off, I found myself with nothing to do for an hour so I took advantage of the beautiful, crisp autumn day and sat under a tree in a nearby park. Savoring the colors and sounds of autumn, I closed my eyes, focused on my breathing, and began to meditate.

After a short while, a flock of noisy birds, preparing to migrate, started flying back and forth between the treetops. Resisting the urge to shift my attention to them I heeded my meditation teacher’s advice: “acknowledge the distractions, don’t focus on them.” In this state of meditative non-attention, the sound of the birds took on a distinct shape in my mind’s eye. The sound became an un-

dulating, spiky, amoebic shape, traveling back and forth in arcs and loops. At some point the flock split into two amoebic shapes, each with its own speed and trajectory. But something strange happened while I was in this state; I was no longer aware of each flock separately, but became aware of the space between them.

In other words, I was not focusing directly on the birds, but sensing the negative space or where the birds were not. It was as if I had switched into an altered and slightly mystical reality, one that enabled me to hear where a sound was not occurring—much like a sculptor’s negative space or a sonic black hole. I came to understand later that sensing absence can be just as important as sensing presence—because it is often in the empty spaces where art occurs.

Reaching Dark Stations

Over the years I’ve been fortunate to earn a living in both the music and audio industries while pursuing my work as a composer. From synthesizer programming and film sound editing to running a record label, I’ve always managed to make a living with my ears. I was privileged to get a job as an assistant music editor on a couple of David Lynch films: *Twin Peaks* and *Wild At Heart*. Time allowing, I would run up to the mix theater to watch Mr. Lynch, working with a sound designer, transmute ordinary sounds into intricate dark sonic tapestries.

Each sound effect or sonic texture needed in a scene was verbally conjured by Mr. Lynch before working with any sounds from the Lucas sound library. Many sound designers work in a “top down” approach, starting from a vague idea of a sound needed in a scene, then manipulating

and mixing many different sounds until something works. However, Mr. Lynch worked “bottom up,” meaning his unconscious already knew the sound needed for a scene as well as the recipe needed to create it. David Lynch conjured sound from a deep place, one I intuitively recognized as an imaginal realm accessible through years of exploring his unconscious. So it was no surprise to discover that David Lynch was also a meditator.

Ear Training for Media Students

While fighting a bout of influenza on tour I had a feverish epiphany as I rushed for a connecting flight: there was no ear training for people working with sound as an art form. In ten years of teaching and lecturing in dozens of universities and media centers across Europe, I had not encountered a single “ear training” class or formalized introduction to listening of any sort for digital media students. Of course, music students learn solfège (singing the sol-fa syllables to a scale or melody) and melodic dictation in ear training classes, and engineers are taught to listen for technical anomalies. But most students learning about sound for digital media have no formal instruction in how to listen.

Students typically learn how to work with the latest software applications as well as the technical aspects of creating content; however they are often lost when it comes to using their “inner ears.” And this often showed in their work, which displayed competent technical craft, but suffered from a lack of internal exploration. Seeing this lack I felt I needed to help correct this by sharing what I had learned during 30 years as an artist working with



On my connecting flight I busily jotted down as many of my listening meditations, exercises, and past experiences as I could think of. I then turned these fever-fueled notes into a framework for the Subtle Listening workshop and emailed them to a friend who teaches digital media. He responded saying that this was exactly the sort of thing his students needed. He saw that his students were all too ready to start their work in software rather than spend time reading, writing, and exploring their psyches. He felt the workshop might help his students develop their sensory intuition, shifting their workflow from the physical plane to the mental plane.

What is Subtle Listening?

Let me first explain what Subtle Listening is not. Subtle Listening is not the ability to hear subtle nuances in a piece of classical music, nor is it a master class for nature

recordists or a new type of music therapy. **Subtle listening is about developing an intuitive awareness, a heightened sensitivity to the world around you. The word “subtle” is borrowed from various esoteric philosophies that describe a concept called the “subtle realm.”** There are many different names used for this imaginal place. For example, the Islamic scholar, and expert on Sufism, Henry Corbin coined the term “mundus imaginalis” to explain the Sufi concept of the “subtle realm” to Westerners. Jungian psychologists use the term “active imagination” to describe a similar idea.

Whatever term is used to describe it, the subtle realm is an imaginal, numinous domain said to exist between nature's outer appearance and its inner essence or soul. The subtle realm is an interworld viewed by the soul of a person while in an altered or mystical state of consciousness. Poets, mystics, and artists, by nature, are familiar with this realm, and it is precisely this unique way of experiencing the world—with their souls—that enable them to communicate their vision through their work. To offer a somewhat less mystical explanation, one can think of the subtle realm as the unconscious associations within a person's psyche that form an intuitive perception of the physical world.

Hence, the techniques used in the Subtle Listening workshop are culled from sources such as Jungian psychology, Hermetic philosophy, Rhythmanalysis, synesthesia, paradox mediation, and brainwave entrainment. I have handpicked techniques from each of these areas I think people will find useful in developing the intuitive flow between the outer world and their unconscious—where the subtle realm is perceived. Or to put it a different way, using meditation as a method to develop an **extrasensory**

awareness of the world. In addition to the standard forms of meditation, I have created special sound files to be listened to during meditation. These special sound files are designed to induce “audio brainwave entrainment.”

Often called binaural beats, these sounds synchronize the frequency of the listeners' brainwaves to the frequency contained in the sound file, thereby affecting a change in consciousness. These files can help those who have difficulty meditating by slowing down their brainwaves, thereby affecting a more relaxed state.

Additionally, all workshop participants take part in a project where they create a short sound work based on a soundscape “heard” during a guided meditation. This not only teaches them to plumb the depths of their unconscious, but also fosters a more holistic sensory connection to the world by having them focus on listening in an imaginal, interior space.

Although the workshop is designed with the goal of developing aural awareness, any type of artist can participate in and benefit from Subtle Listening. Whether you are a poet, writer, photographer, painter, filmmaker, dancer, musician, or sound designer, your artistry will benefit greatly from having a heightened awareness of the world around you.

Subtle Listening Exercises

Use these exercises to help facilitate a visual sense of sound while also exploring your
u n c o n s c i o u s .

Six Degrees of Similitude

This exercise requires two people. One person draws the shape and texture of their

favorite sound on a piece of paper. The paper is then handed to the other person, who studies the drawing and tries to hear the sound the drawn shape represents. After they hear the sound they then draw the sound on the paper. This process is repeated until there are six soundshapes drawn on the page. Afterwards, discuss the drawings and the sounds each represent.

Water Talk

Find a sound file of a river, brook, or stream (freesound.org). Load it onto an mp3 player and set the player to repeat mode. Listen to the sound file on headphones while in a meditative state. Set the sound level to be audible as background but no louder. Spend 30 minutes or so listening to this sound, but don't directly focus on the sound; let the random sound of the water remain in the background as ambiance. Afterwards, write down any sounds or speech patterns you heard embedded in the sound of the water.

Auditory Field of a Painting

Select a favorite painting. It can be figurative or abstract—the important thing is that you resonate with it. Study it while in a meditative state. Let your gaze enter the painting and descend below its surface, as if you were inside the painting. Let the sounds in the painting come to you. After the session write down all the sounds you heard in the painting.

Sonic Replacement Therapy

Go to a sonically rich environment such as a park or a mall food court. Make two columns on a sheet of paper and write down each individual sound you hear in the first column. Later, look at the sounds in column one and write down corresponding sounds that are similar in quality but would only occur in a very different environment.

For example: the chirp of birds could correlate to the chirping of a crossing signal for the blind at a busy intersection.

Shape of Words

Draw a simple shape of the following words as you or a partner read them aloud—over enunciation is helpful: slam, tan, golf, fuse, ship, slab, tone, fuzz and hum. ✦



Edward Steichen. 'Nocturne - Orangery Staircase, Versailles' 1908

G L O S S A R Y

Brainwave Entrainment – An external periodic stimuli that causes a synchronization of brainwave frequencies. Usual forms of entrainment are in the form of soundfiles and/or electronic devices using headphones and LED goggles.

Binaural Beats – A perceptual artifact that occurs when two tones of different frequencies are presented separately via stereo headphones. For example, when 100 Hz is played in one ear while the other is played 101 Hz, a binaural beat of 1Hz is produced by the brain and perceived as audio.

Monaural Beats – Rather than presenting each ear with a different frequency, the beats are mixed electronically before being presented to the listener. They are mixed down to a monaural track and presented as a

single channel of audio, not stereo.

Isochronic Beats – Rather than using different frequencies to create beats, isochronic beats electronically turn a sound on and off at an evenly spaced rate. People who don't respond well to binaural or monaural beats tend to respond to this method of brainwave entrainment.

Subtle Realm – A realm that exists between the surface of nature and its soul or essence. This realm can be perceived with a developed extrasensory perception (also called active imagination or integral consciousness), which can be brought about through lucid dreaming, hypnosis, or meditation. It yields its secrets when entered with full consciousness.

Acoustics – An interdisciplinary science that deals with the study of mechanical waves in various media. In the context of this article, acoustics refers to the behavior of sound waves when encountering different surfaces and materials.

Rhythmanalysis – A method for analyzing the inherent, non-musical rhythms of an urban, or any, space and how those rhythms affect its inhabitants.

SUGGESTED READING:

P A P E R S

"Auditory Beats in the Brain" Gerald Oster, 1973
<http://goo.gl/ahx30>

"The Subtle Realm: Corbin, Sufism and Swedenborg"
– Robert Avens

<http://www.scribd.com/doc/24201320/Roberts-Avens-The-Subtle-Realm-Corbin-Sufism-Swedenborg>

"The Grain of the Auditory Field" – Kim Cascone

http://www.glennbach.com/cascone_grainfield.pdf

Piece on synesthesia and dance:

<http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=235>

"The Door to the Imaginal Realm" – Mary Pat Mann
http://mytholog.com/essays/mann_imaginalrealm.

html

"Recovering a Visionary Geography: Henry Corbin and the Missing Ingredient in Our Culture of Images" – Ptolemy Tompkins
http://www.seriousseekers.com/News%20and%20Articles/article_tompkins_p_recoveringvisionary.htm

B O O K S

Poetics of Space – Gaston Bachelard

Silence – John Cage

Kybalion – The Definitive Edition – William Walker Atkinson

Listening and Voice – Don Idhe

Rhythmanalysis – Henri LeFebvre

The Ever Present Origin – Jean Gebser

The Secret History of Consciousness – Gary Lachman

Sinister Resonance: The Mediumship of the Listener
– David Toop

"The imaginary Musician" Mary Vareli, 2007



Kim Cascone is a composer, sound artist, touring musician, lecturer and writer. He lives in the San Francisco Bay Area with his wife Kathleen and son Cage.





Plato's Allegory of the Cave by Jan Saenredam, according to Cornelis van Haarlem, 1604, Albertina, Vienna

Maxima pars hominum cecis immersa tenebris
Voluntur assidue, et s. fulso letatur mani.
Absque ut obiect. his oblectus in heret umbris.
Vt VERI simulacra amicos videntur amantq.
Et s. solida dant ludantur imagine rerum.
Quam gaudi meliore luto, qui in lumine puro
Secreti s. s. solida turba, ludibria cernunt
Rerum umbras rectas, expendunt omnia luce.
Hi posita erroris nebula discernere possunt
Vera bona, atque alios ceca sub nocte latentes
Extrahere in clarum lucem conantur, ac illis
Nullus amor lucis, tanta est rationis egestas.
C.C. Harlemensis Inu.
Saenredam Sculpit.
Hort. Hondius excudit.
1604.
H. SPIEGEL FIGVRARI ET SCVLPI CVRAVIT. AC DOCTISS. ORNATISS. QZD. PET. PAUW IN LVGDVN. ACAD. PROFESSORI MEDICO DD.

INTELLECTUAL ICONOCLASM AND CREATIVE IMAGINATION

The Subjective Nature of Vibrational Thought

“The distorted images, shown to us by means of the mind are images of the phenomena, not realities. They are nothing but shadows of shadows. If we were able to know our ideas about the world in exact form, not through vibrations, even seemingly, we could achieve a slight transcen-

dental experience. The big secret is that the vibrations of the mind can stop when withdrawn from consciousness through meditation or other practices that separate the conscious mind from the simplest form of realizing altered states, namely the transcendental consciousness.” By Mary Vareli



Edward Burne Jones The Perseus Series
-The Doom Fulfilled

"Mind is the great Slayer of the Real ", translated Helena P. Blavatsky, co-founder of the Theosophical Society in 1875 from the "Book of Golden Rules."

The original Golden Rules are engraved on rectangular plates, copies are on discs. Both are kept in the Temples of Tibet. The writing is often in the Tibetan language, but also in Senzar, the language of the priests. Their subject is Conscious Life.

"There is no more declarative title for the Mind than this: The Creator of Illusion", says Annie Besant, moving on the same basis. The mind handles information like a man who is wearing gloves. Of course it can handle the job, but loses the greatest part of the sensation. Thought is the result of a previous thought, which is constantly being amended.

All of the foregoing results, perceived as a function of the mind, are constantly in a state of everlasting motion, giving us a series of changing images. Depending on the vibration and speed, which varies from person to person, this form is what we call "thinking." In other words the re-

sult is not autonomous, but depends on what already existed as vibration, without the thought being itself an autonomous vibration. The transcendence of consciousness is associated in this way with autonomous vibrations not related to the ones that a person creates.

A very typical example of simulation of how the human mind experiences the reality is that of looking at things through colored glasses. If you see a green object through red glass it will look black. This is because the vibrations that give us a sense of red are hidden by those who give us the sense of green, so the eye is fooled.

Even when we look at things with the naked eye, people see them slightly differently, as the very eye of every man modifies the received vibration. "When the retina notices something, neurons transmit impulses to the brain through a series of interactive electrochemical impulses. In about a tenth of a second the message reaches the visual cortex which begins to interpret. Therefore, **we do not see with the eyes but with the brain.**"

Is, therefore, what we see real, as long as the brain and what it perceives have this subjective connotation? Another proof of the insufficiency in the brain as a means of perception is as follows: "Part of the retina, where the optic nerve enters the brain, has neither rods nor cones and therefore does not see the light. It is called "blind spot"; right in the center of the retina there is a small crater, called fovea. It is full of high consistency cones, which we use to focus accurately, meaning when we want to focus on an object with bright light. In low light, however, the cones of the fovea are almost useless, so we must look askance at the object to see it clearly," notes Diane Ackerman. So, again, is even what we can actually see real or unreal?

"Creativity" is the activity that generates something qualitatively new, something which previously never existed. Each new day is the result of yesterday. Every event, invention, artistic work, technological construction, medical discovery, every law and generally every human action first came through the first stage of the visualization. We can mold the future with optimistic images of today.

The sciences of psychology and philosophy have dealt extensively with the issue of creative imagination. The psychologists of a popular model, such as that of Wallace, study the psychological mechanism through which the act of creativity emerges. Wallace supported the formalities of the work of the mathematician Poincare. In philosophy - from ancient times through Plato and the Academy project until modern times with Friedrich Schelling and the Romantics of Jena - the view that creativity is the highest form of human activity has dominated, as man in this way communicates with the absolute .

Plato identified the intervention of the imagination as a superior, creative capacity of the soul; the tool in order things to stop being shades of Ideas but to approach the net ideas , as everything in this world is nothing but a shade of Ideas . Imagination, according to Plato, creates "ghosts" (structures made of ether), embedded in elements of reality. In the dialogue "Phoebus", via Socrates, Plato writes that man keeps in mind the opinions of others through vision or some other sensation. "Socrates: When a man receives from sight or some other senses the opinions and utterances of the moment and afterwards beholds in his own mind the images of those opinions and utterances." (" Phoebus", 39b).

Aristotle distinguishes Imagination from



feeling and intellect, while admitting that without imagination there is no conception. "And because imaginations remain in the organs of sense and resemble sensations, animals in their actions are largely guided by them, some (i.e. the brutes) because of the non-existence in them of mind, others (i.e. men) because of the temporary eclipse in them of mind by feeling or disease or sleep. (On The Soul, Book III, 429a)"

"Perception of the special objects of sense is never in error or admits the least possible amount of falsehood. That of the concomitance of the objects concomitant with the sensible qualities comes next: in this case certainly we may be deceived; for while the perception that there is white before us cannot be false, the perception that what is white is this or that may be false. Third comes the perception of the universal attributes which accompany the concomitant objects to which the special sensibles attach (I mean e.g. of movement and magnitude); it is in respect of these that the greatest amount of sense-illusion is possible."(On The Soul, Book III, 428b) (Also see" On the Soul ", C ' ; 427b).

The Neo- Platonic and Stoic philosophers perceive imagination as something that can be derived equally both from the human psyche and the external environment. The Epicureans, in turn, define the mental image as material substance of thought, so

they define as "imaginary" what comes from outside.

Is, however, what we call "creative imagination" just an outlet attempt, whatever this brings about, or can it also create a reality? Many writers of the fantasy genre, prisoners, heroes, and ordinary people with problems could be mentioned here with the aim of illustrating the power of creative imagination. Edward H. Morrell, for example, author of "Twenty-Fifth Man" ("The 25th Man: The Strange Story of Ed. Morrell", 1924), while being tortured in a prison in Arizona, imagined that a mental gateway opened in front of him and he was released; this imaginary event gave him power to not die from hardships. Odette, a heroine of the French Resistance, while captivated in isolation she imagined sewing clothes for her daughters; this saved her from madness. And so many others.

The distorted images, shown to us by means of the mind are images of the phenomena, not realities. They are nothing but shadows of shadows. If we were able to know our ideas about the world in exact form, not through vibrations, even seemingly, we could achieve a slight transcendental experience. The big secret is that the vibrations of the mind can stop when withdrawn from consciousness through meditation or other practices that separate the conscious mind from the simplest form of realizing altered states, namely the transcendental consciousness. Only then the human perception of the outside world would be more realistic, as the vibrations would be identified with the vibrations that correspond to the image that the person observes but still would not interfere in this via vibrations, i.e. thoughts, accumulated one over the other during life. We will then have a true picture of what is called "form", meaning the image of objects perceived. A wonderful

allegory is given by Plato in the allegory of The Cave, the Republic.

Unfortunately, people can know only their impressions about things, not the things themselves. The pure and superior thoughts consist of faster vibrations that can affect the subtle levels of mental material.

The coarsest levels remain unaffected. So how can creative imagination help to improve the common, tangible reality that we experience, since, despite received information, clearly there is a reality that we all experience? **Are subtle thoughts and spiritual cultivation enough? Or we need something else to understand the commonly accepted reality and also to intervene in this?**



Helena Petrovna Blavatsky

The answer to these questions is related to the nature of the vibrations that interact. More specifically, the vibrations produced by people with clear thinking and culture, people, characterized by virtues, influence humans characterized by coarser levels of mental material, due to the speed of vibration, as molecules of the coarse substance are discharged and therefore occupied by molecules of finer substance, explains Annie Besant in her book "The Power of Thought"

. ✦ TO BE CONTINUED

PARACELSUS

AND HIS APPROACH TO TRUE KNOWLEDGE

by Giorgos Papadopoulos



Paracelsus (or Theophrast Bombast von Hohenheim, as his 'official' name was) was born probably in 1493 near the village and the abbey of Einsiedeln (not very far from Zurich, Switzerland), an important station on the pilgrimage way to the famous Santiago de Compostela. His father was a practicing physician there and from him he took his first lessons on medicine, alchemy etc.

His life until the time he became a well-known (and controversial) figure remains quite unknown, covered with a lot of assumptions circulating not only after his death but also during his lifetime. He himself writes that he took his doctor's degree (both in medicine and surgery) from the University of Ferrara, Italy. He has written a lot of books in German (quite a scandal for a scientist of that time, as the language of all 'serious' scientists and philosophers throughout Europe was Latin), but very few of them appeared in print during his lifetime (including some astrological predictions).

He died 1541 in Salzburg and his tomb can be seen even today at the old cemetery of San Sebastian. A great part of his works was printed at the end of 16th century. A more modern edition appeared in Germany between 1922 and 1933 in 14 volumes – but this included only works dealing with medicine and natural philosophy. He has written an equal amount of theological works, only half of which has been edited and printed until now (there is now in Zurich a project trying to complete the edition of these

"The physician should see not only the material parts of the human body, but also spiritual entities or powers that are operating within. For Paracelsus the most important knowledge is that which refers to things not accessible to vulgar experience. knowledge of the secrets of nature is realized in a straightforward manner, like direct seeing – and not e.g. through reasoning. The word 'magic' should not sound paradoxical or absurd, if we only take into account what was really the meaning of this word at the time of Paracelsus."

works). After his death and the publication of many of his books, a great controversy broke out; there were people who admired his teachings and called him the founder of a new medicine and philosophy and others (more numerous) who condemned him as a charlatan, heretic or even a godless man. The medical schools of the universities kept on teaching the old (Galenic-Arabic) medicine and even issued verdicts condemning his ideas.



Copy made in the first half of the 17th century by an unknown Flemish artist. Now in the Louvre.

In texts dealing with history of medicine (and in courses on history of medicine in the universities) it is often stated that a major contribution of Paracelsus is his insistence on the importance of experience – in contrast to learning from books allegedly dominating medieval medicine. In other words, it is said that Paracelsus was for 'empirical' knowledge, whereas former (medieval) scientists were for theoretical knowledge. This

could lead to grave misunderstandings, if we understand 'experience' and 'empirical knowledge' in the sense these terms are used today.

For Paracelsus, real experience, as he understands it, does not give us only superficial, 'exoteric', rude characteristics or properties of things, phenomena or processes. But this real (or 'higher') experience leads us to knowledge of the real substance, of the essence or the esoteric properties of things or processes. Here two interrelated aspects must be taken into account. First, this experience reveals things that would seem to us extraordinary or unbelievable. Second, not everybody is capable for such an experience.

In fact, Paracelsus maintains that the true physician (or the true scientist or true philosopher) – but not just anyone who has taken a degree – could virtually know all the secrets of nature. In his own words:

"Thus, [God] has not ordained that science should remain unknown, but rather that all secrets are in it and all virtues are under the reign of the sciences through which is to be discovered what lies spiritually in all things."

Somewhere else he writes:

"A physician should be able to look through a human being, just as transparently as if seeing through to a distilled dew in which not even the least little spark could be hidden so that it would remain unseen: he should see just as penetratingly as if [looking] into a running fountain, to discern how many stones and grains of sand [and] what sort of colors, forms, etc., are within in it. This is how transparent the

parts of the human body should be to him: he should know them as transparently as if they were polished crystal in which not the least tiny hair might remain hidden."

In fact, his point is that the physician should see not only the material parts of the human body, but also spiritual entities or powers that are operating within. For Paracelsus the most important knowledge is that which refers to things not accessible to vulgar experience. And he describes thus the job of philosophy ('philosophy' here means what we would name 'philosophy of nature' or 'physical science'):

"So now if the physician is to grow out of nature, what is nature other than philosophy, which is philosophy other than the invisible nature? [...] Now that is philosophy: that it stands in the human being as [it stands] outside impalpably."

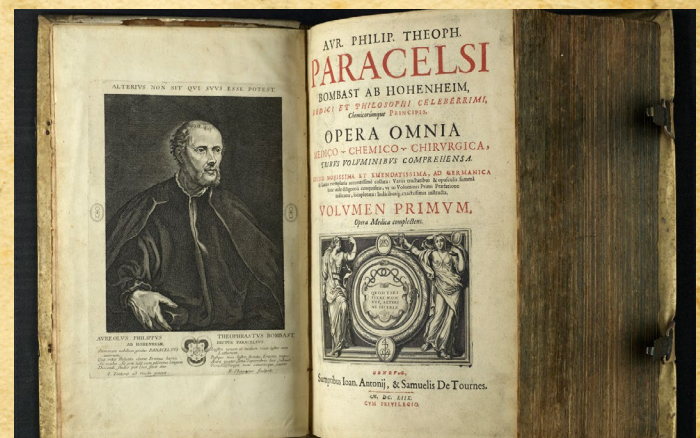
But how could one explain the ability of some people (of the 'true' physicians or philosophers) to see all these admirable things. Paracelsus offers several interpretations, of which the most well known and most explicitly stated is through the so-called 'light of nature'. He describes the 'functions' and role of the light of nature in following manner:

"We human beings on earth: what knowledge of all natural things would we have without the light of nature? Guided by the light of nature, I will proceed onwards [into a realm] that extends from the visible into the invisible, and yet it is as wondrous in it as it is in the visible realm. And as long I retain the light of nature, the invisible is visible. [...] For until this time the

discipuli [of medicine] have been educated in a coarse, rough and crude sort of way, so that they remain crude in the visible realm as well. [...] For it is in this manner that God brings out his magnalia and the school of the light of nature so that we cannot merely let our eyes be sated, but rather we must also be astonished and [compelled to] research further into the natural phenomena which the sight of the eyes do not encompass – even though these things stand before them as significantly as a pillar before a blind man. My further purpose is to open our eyes [even wider], since it can be shown so brightly in the light of nature how invisible things are to be seen visibly."

In respect to the origin of this light he writes elsewhere:

"For nature emits a light by which it may be perceived from its own radiance."



© Evan Rosen Photography, "16th Century book - Paracelsus," in Drexel University Archives Digital Collections, Item #568

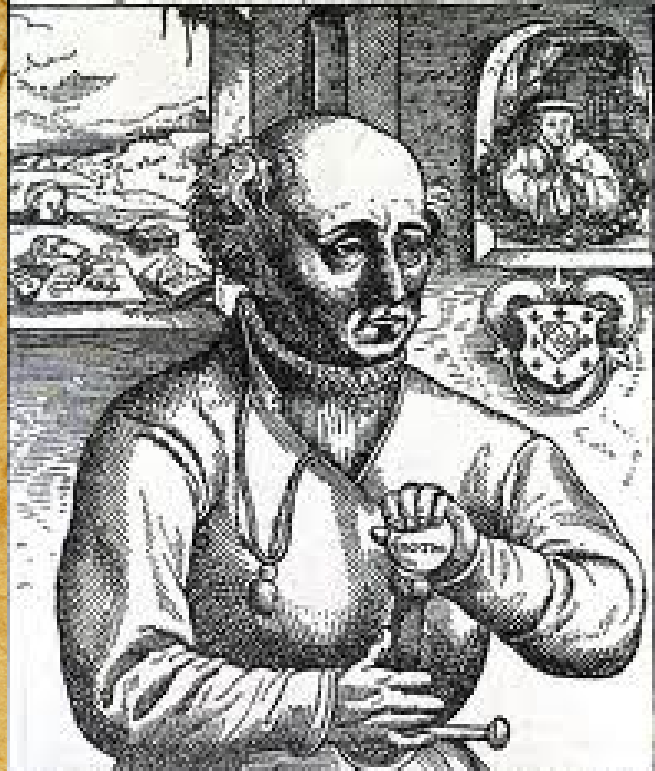
The presence of this light is therefore an entirely natural fact. But it depends on each human being, whether he has or not the ability to see things illumined by this light. It is important to note here that knowledge of

the secrets of nature is realized in a straightforward manner, like direct seeing – and not e.g. through reasoning. In another context, Paracelsus tells that we can see these things, not with our physical eye, but with our sidereal eye. Sidereal (or astral) eye is something that everybody virtually possess, but he has to reach a certain stage of (inner) development in order to be able to use it effectively. With reference to the light of nature, we could say that the sidereal eye can see invisible things, when these are lighted by the light of nature, whereas the physical eye cannot do that.

What was outlined above could remind someone to a sort of magic. The word 'magic' should not sound paradoxical or absurd, if we only take into account what was really the meaning of this word at the time of Paracelsus. We restrict ourselves to cite from two famous sages of that time. According to Pico della Mirandola (1463-1494):

"Magic is the sum of natural wisdom, and the practical part of natural science, based on exact and absolute understanding of all natural things."

ALTERIVS NON SIT/QVI SVVS ESSE POTEST



AVREOLVS PHILIPPVS THEOPHRASTVS

According to **Agrippa of Nettesheim** (1486-1535):

"Magic comprises the most profound contemplation of the most secret things, their nature, power, quality, substance, and virtues, as well as the knowledge of their whole nature. It instructs us concerning the differences and similarities among things, from whence it generates its marvelous effects, by uniting the virtues of things by the application of one to another, joining and knitting together appropriate inferior subjects to the powers and virtues of superior bodies."

In this sense, magic has to do neither with satanic intervention nor with fraudulent trickery. It has to do with higher levels of knowledge or of practical abilities. The relation to higher experience or to higher knowledge as expounded by Paracelsus is obvious. He himself uses often the terms 'magic' and 'magus'. And such a situation is, for him, quite natural, provided that someone has reached such a level:

"Magic is impressed on the Magus as is vision on the eyes and hearing on the ears."

A further point is important in order to clarify the subject discussed here. In attempting to understand the ideas of Paracelsus on experience and knowledge a serious difficulty stems from our (explicit or implicit) conviction that reason is the higher faculty of human beings – a conviction established more or less since Descartes. At the time of Paracelsus (and since the ancient times, but also long after Paracelsus) a clear distinction was made between ratio (reason) and mens or intellectus (intellect or higher intellect),

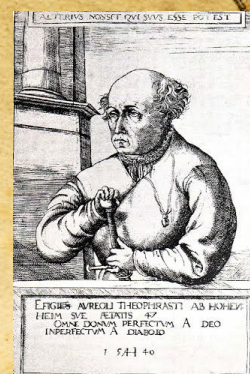
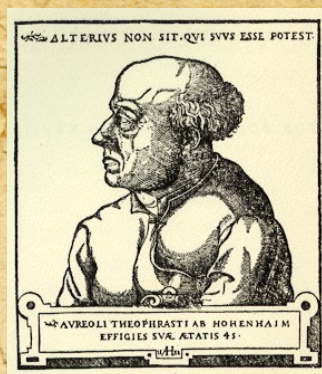
where intellect occupies an unquestionably higher position and has the ability to know the essence of things in an immediate manner (and without logical argumentation).

The distinction between reason and higher intellect is clearly (and in a polemic tone) expressed by Joan Baptista van Helmont (1580-1644), a famous sage (philosopher, scientist and physician) of the 17th century, who is generally considered to have further developed Paracelsus' ideas. I restrict myself here to present some of Van Helmont's views as formulated by Walter Pagel (1898-1983), a very important student of biography and work of both Paracelsus and Van Helmont.

"Reason endeavours to persuade the higher intellect (mens) that it is its guide, guardian, and nurse, the steering rudder [...] However, the intellect challenges the claim of reason. [...] Reason, not unlike disease, is a "foreign guest"; it takes possession like a parasite. [...] For reason dwells in the lower part of the soul [...]. It follows that reason is radically different from truth. [...] The only field in which it can convey certainty is mathematics. This, however, is given to measuring measurables and hence is foreign to nature."

Or, in another place:

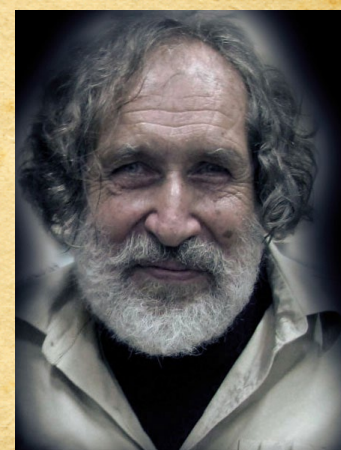
"Objects and phenomena of nature are, then, "given" to the human intellect through an illumination which is comparable to prophetic vision; it is the true light that shows the way to the "naked" being of things, by contrast with the deceitful advice derived from reason. Illumination prepares the mind for legitimate scientific analysis."



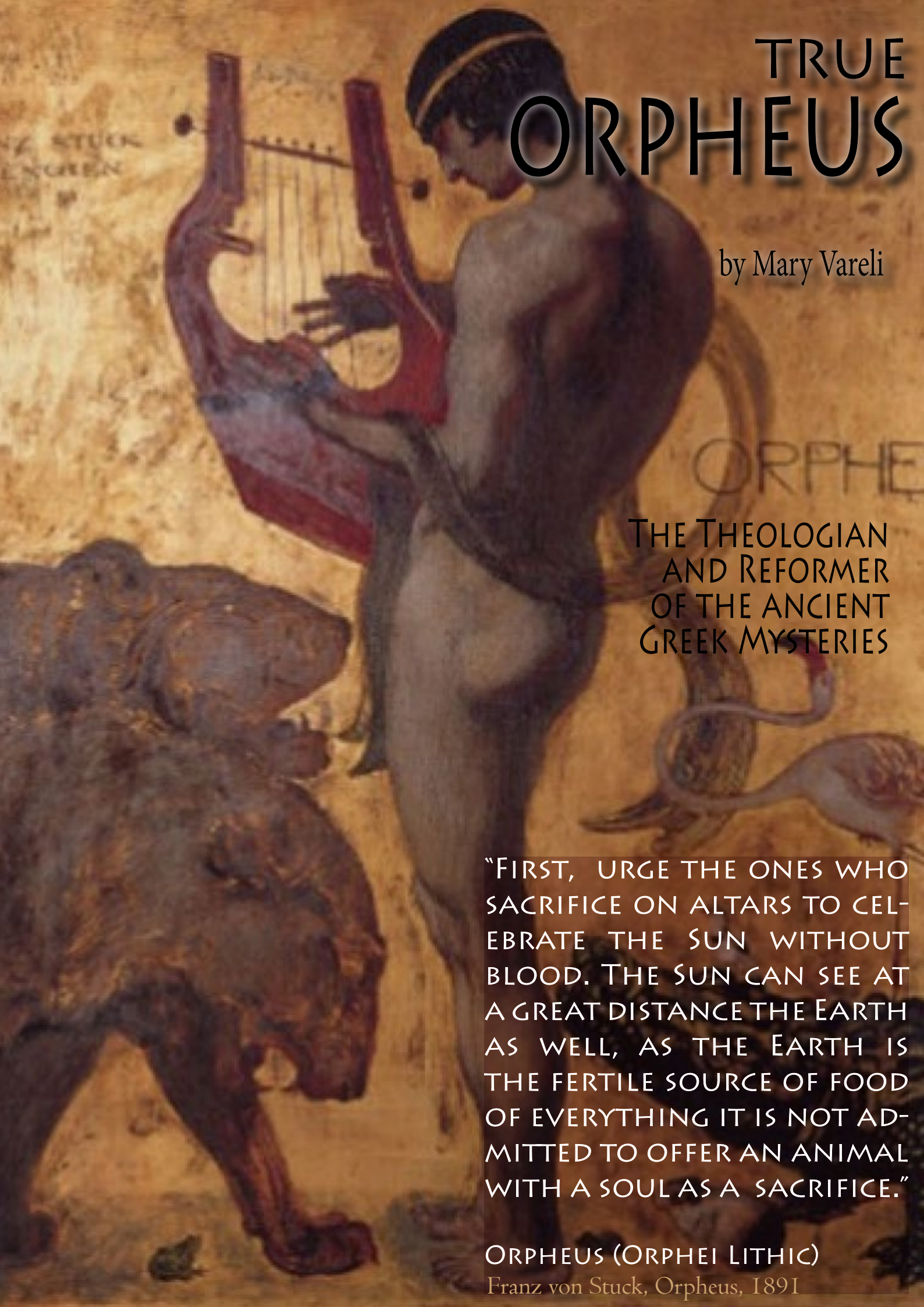
Knowledge gained in that way is, as puts it W. Pagel with reference to Van Helmont,

"Not on, of, or about things [...], but of things as they are in themselves. It is concerned with insights (scientiae intellectus) that are immediate and not demonstrable, with the object as a truly real being (ens reale verum) as against the non-entity (non-ens) of human reason. It follows that penetration to the truth implies penetration of the mind into the essential kernel of an object, away from the extra consideration of logic that remains at the surface." ✦

Giorgos Papadopoulos studied Medicine and teaches Pharmacology as well as History and Philosophy in the Medical School of University of Athens, Greece.



He has translated Paracelsus' The Doctors' Labyrinth (1538) in Greek ("Ο λαβύρινθος των πλανημένων γιατρών", εκδόσεις Παπαζήση), and has been writing articles, mostly in German journals for many years. Focusing on Medicine, Science and Philosophy he attempts to approach the depths of these sectors and to enlighten others concerning the avoidance of the so called New – Age traps.

The background of the entire page is a painting by Franz von Stuck titled 'Orpheus'. It depicts the mythological figure Orpheus, a man with dark hair and a headband, playing a large, ornate lyre. He is shown from the waist up, facing left. In the foreground, there is a large, dark, muscular bull on the left and a white swan on the right. The painting has a warm, golden-brown color palette. Faint text from the painting is visible in the background, including 'STUCK' and 'ORPHEUS'.

TRUE ORPHEUS

by Mary Vareli

THE THEOLOGIAN
AND REFORMER
OF THE ANCIENT
GREEK MYSTERIES

"FIRST, URGE THE ONES WHO
SACRIFICE ON ALTARS TO CELEBRATE THE SUN WITHOUT BLOOD. THE SUN CAN SEE AT A GREAT DISTANCE THE EARTH AS WELL, AS THE EARTH IS THE FERTILE SOURCE OF FOOD OF EVERYTHING IT IS NOT ADMITTED TO OFFER AN ANIMAL WITH A SOUL AS A SACRIFICE."

ORPHEUS (ORPHEI LITHIC)

Franz von Stuck, Orpheus, 1891

OVER ORPHEUS there was and still there is a great controversy. Is it just because Orpheus was not a real person that lived in the distant past, or because his real nature had to be obscured out of fear and personal interest?

Mythology and Theology

Orpheus was a **real person** born on the northern side of Mountain Olympus in Thrace, approximately in -21,840 BC (S. Anemogiannis Sinanidis). In his doctoral dissertation, the astronomer K. Chasapis in 1967 states that the **peak of Orphism** took place between -1841 BC to -1366 BC, though there is still controversy in this research based on calculations on astronomical phenomena that appear in some Orphic Hymns. It is actually very difficult to trace the time and authenticity of Orphic Fragments. (Thrace is the area of the Peninsula of Haemus that covers the quadrilateral area that is formed by the Danube River in the North, Mountain Olympus in the South, Adriatic Sea in the West and Euxinus Pontus in the East.)

The name Orpheus means “**the enlightened**”, a version influenced by the Theosophical analysis of the name. Thirty two Greek writers of the ancient years mention him as “**the theologian of the Greeks**”, as he is the one who initiated and wrote what we know today as Mythology. **Orphism was spread in three places**; in North Italy, in the area now called Palestine, and in Attica, Greece, reaching also the area now known as Piraeus where the ancient celebration of Vendidion was held. The celebration was named after the word βενδῖς / vendis which means water in the ancient Thracian dialect.

The **five main cosmogonies** on which researchers base their comparative academic studies are the following: 1) **Hieronymous and Hellanicus Cosmogony** 2) **Rhapsodian Cosmogony** 3) **Eudemus Cosmogony** 4) **Argonautica of Apollonius Rhodius Cosmogony** 5) **Alexander of Aphrodisias Cosmogony**



Orpheus (left, with lyre) among the Thracians, from an Attic red-figure bell-krater (ca. 440 BC)

ny.

The most original collection of Orphic fragments is that of **O. Kern** (1963), based on the study of Wilamowitz and on careful consideration by other respected researchers.

The **Greek Mythology** is rich in symbols. Examining symbols we must take into account a certain methodology that is unrelated to psychology, mathematics or demographics. To analyze a symbol one must follow two axioms: A. Every symbol represents a Force. B. Every symbol moves on two levels, the personal and the impersonal one.

Mythology was a clever means, used by Orpheus, to preserve truths that would otherwise be lost. He is rightfully the father of Mythology. Taking this into account it is not Mythology, but Theology, written in the form of Mythology, so that it can “travel” through time and remain unaltered. The same technique was used in Orphic Hymns. The information concerning the mysteries is spread in all works of Orpheus and it is quite a difficult task to build a concrete text, a wise effort to preserve the elements of the Greek Mysteries.

Orpheus managed in a poetic, metaphysical manner to transfer for thousands of years his precious knowledge of cosmic harmony and natural laws. A great number of sources

mention that Orpheus could tame wild animals using his music. The symbolic meaning of this is that he managed, by means of his work with the Mysteries, to harmonize everything. It is sad to observe that most information circulated on this divine being is false, with him being presented as a musician, an artist, as mere singer, a mystical poet in love. This fact undermines the value of the vast knowledge accumulated by him and spread throughout the aeons. Nevertheless, **Orphic ideas survived as they were accepted and followed by Pythagoras, Socrates, Plato and his successors.** As opposed to Speusippus, Aristotle failed to understand and accept the Orphic theology, and this was the main reason why he did not become a successor in the Platonic Academy when the time came. Even if the works of Orpheus have been altered and mistreated the power of his influence is instilled in all Ancient Greek Philosophical Works.

Orpheus received the knowledge of the Eleusinian mysteries from his father **Oeagrus** who had received it from his own father, **Charops**. A family of **High Priests of the Mysteries**. Oeagrus in ancient Greek means the one who hunts alone; isn't the pursuing of true knowledge and initiation a solitary path full of obstacles and ordeals?

It is worth mentioning that the Greek mysteries were not intuitu personae, as they were never led by one single person. They were a series of analogies, of actions performed or displayed, so that the soul of man could acquire the proper vessel that would lead to its ability to correspond to the environment present after the death of the physical body. However, possessing this knowledge, Orpheus successfully managed to revoke his presence to a different plane than that of humans and in this manner he was in the position to initiate the Dionysiac function within the mysteries, to name the Gods and to regulate and reform

the mysteries. An example of this is the introduction of the Dionysian element which prevails in the Eleusinian mysteries. An element which could not possibly originate in Minor Asia, as falsely believed by some historians, as the initiates there had no knowledge of how Zeus is related to Dionysus. He did not only reform the **Eleusinian** mysteries but also the **Caberian** ones in Samothrace and Limnos islands, but did not reform the **Cretan** mysteries as there was a "decay" in worship there, not preserving the secrecy and therefore not "touching" the Gods.

The two Cosmogonical Substances and the Creation of the Soul

Orpheus **did not actually create the Greek theology, but reformed** it, being able to do so as he exceeded the level of the people who initiated him. The Greek way of viewing life has always been a matter of spiritual materialism. There is no "Fall", just increase from a lower material or spiritual state to a higher spiritual one. Orpheus had spoken in a cryptic way for the creation of the immortal soul; long before



Orpheus with the lyre and surrounded by beasts
(Byzantine & Christian Museum, Athens)

Plato, with his dialogue “Timaeus” [35A], before Timaeus and before Pythagoras.

As stated by Orpheus everything was created by the integration of the **2 cosmogonical substances**, “**Matter**” (Earth) and “**Hydor**” (Water, form of Aether), which are symbols created by him referring to the **Divided Substance (Cosmogonical Earth) and the Incessant Substance (Cosmogonical Aether)** respectively. Everything around us is made of these two Cosmogonical Substances in all their possible forms. The hypo-atomic particles of **the Divided Substance, also called Orphic Matter**, can create everything, even protons, when under the force of the **Incessant Substance, also called Orphic Hydor**. The existence of Cosmic Hydor took the name “Aether”. **Aether has three attributes / laws 1. Energy 2. Birth and 3. Memory.**

The Soul is created by the two Cosmogonical substances, coming out of the pre-creation stage, inside this environment. This egress means motion, which is natural law 1, the **Law of Motion**. More precisely, the hypo-atomic particle is dilated, this exercises pressure to the surrounding Aether, which starts to recede as the hypo-atomic particle constantly recedes and contracts. In this was a “borrowed” Aether arises for the hypo-atomic particle, the largest part of which is characterized by inactivity and for this reason it does not follow the centrifugal, diastolic movement of its crust. This in turn creates a chasm in the hypo-atomic particle inside of which Aether enters. In this way we have the creation of the soul. The soul is simple, meaning it cannot break into parts, and immortal, but, most importantly, it is of a material nature.

The two cosmogonical substances are developed in terms of **Time**. Time is indicative of the numerical estimation of level of progression / metamorphosis of the two cosmogonical substances and their by-products. The two

pulsating Cosmogonical substances are, following the thread of Time, metamorphosed in **Chasm / Chaos** and **Aether**, and then - by means of their combination - **the Cosmogonical Egg** emerges - it must not be identified with the Soul. In the next level a divine personal being appears, called **Phanes - Eros - Metes - Erecepeus** (both male and female). Chasm is of a receiving nature and Chaos of an active one. Orpheus never revealed what Pythagoras later revealed, about 21.000 after Orpheus, the four stages of the two Cosmogonical Substances in terms of their motion, earth, water, air, fire. Pherecides Syrus mentions that when Zeus wants to create he swallows Phanes, who is the one that makes apparent to Gods the types of Forms.

Orpheus introduced the scheme “beginning - end - middle”, as he speaks of the Cosmogonical Egg (beginning) and the personal God Phanes - Eros - Metes - Erecepeus (end), omitting the Soul (middle). He did this to place emphasis on the material nature of the Soul. (The scheme beginning - middle - end is the initial scheme of the triple Aetheric Law.)

His mythology starts from the idea that **The Earth** (Cosmogonical earth - Divided Substance / Orphic Matter) **created Uranus** (Cosmogonical Aether - Incessant Substance - Orphic Hydor). This is strange as it is quite the opposite of what Orphic Theology claims, in which the two cosmogonical substances are independent, managing to come out of the Pre- Creation Stage (the unmanifested but not empty one) without the one to be born from the other. Plato's successor in the Platonic Academia, **Proclus**, explains that the term used by Orpheus, “birth”, is a situation in which something unmanifested becomes manifested. Therefore we have an explanation to this controversy as the Cosmogonical Earth has the ability to stimulate the Cosmogonical Hydor. More particularly, the Cosmogonical Aether was forced by the Cos-

mogonical Earth to come to the level that the latter defined. Orpheus defines Cosmological Earth as the Soul, which has a material, eternal, incorruptible and unbreakable into parts nature. In conclusion to this argument Uranus is a word used to define the upward limit of human consciousness. In the definition of cosmogonical pairs Uranus belongs in the area of Hydor, Aether; being a by-product of Aether.

In Orphic mythology Earth and Uranus give birth to Cronus. In a way the name Cronus comes from the Greek term “κορόνους” / koronus, which is indicative of clear reason. So Kurus and Kore, the female, mean “the clean one”; the Soul that manages to break the boundaries of reincarnations dressed in a male or female identity. The word “reason” is metaphorically used to describe the high quality of Aether, therefore the term “κορόνους” / koronus refers to the divine world of pure Aether. Cronus must not be identified with the idea of Time. The pair Cosmologica Earth - Uranus is placed in a pre Cronus level while the pair Rhea and Cronus - who give birth to the Olympian gods, with Zeus born fifth - is placed in a pre-Olympian frame.

The Mysteries

The aim of the mysteries was to preserve **Connective Logos** - called so by the last Neo Pythagorean philosopher Spyridon Nagos (Greek, 1869-1933), or else called **Connective Aether**. Connective Logos is the aetherial part which connects the immortal soul with the body, we can imagine it as something that functions like a plant and is constantly “upgraded”. A particle of Cosmogonical Earth, permeated with/by Aether, is initiated in the foetus, connected with its organism via an etheric ligament. This ligament is diffuse all over the body and by means of this the Soul can control the whole of it. Normally it



Roman mosaic depicting Orpheus, wearing a Phrygian cap and surrounded by the beasts charmed by the music of his lyre

dissolves 40 days after the person has perished, so the initiated with the help of the priests of the mysteries were trying to preserve their Connective Logos, the etheric ligament. Based on natural Law 4, that of Form the soul of a mortal is transformed into the soul of a god, only if, through the Mysteries, the Connective Logos is not dissolved after the 40th day following death but is preserved instead. In this manner this Connective Aether becomes eternal, become the soul of a god and then, due to the Law of Analogy, the soul of an Olympian God.

In Greek Mythology every birth means an elevation, from a lower situation to a higher; and each death means metamorphosis. As mentioned before, Mythology and poetry were the safest techniques for Orpheus to save the authentic Greek Mysteries. The elevation of the soul of a human to the soul of a god took place during the 12th stage in the pre-orphic mysteries and in the 9th stage in the mysteries reformed by Orpheus.

More particularly, the Mysteries before

Orpheus had a different structure as they were comprised of twelve degrees. Orpheus altered that to nine degrees, inserting innovative elements. In the older Mysteries the soul had to reincarnate again at the 12th degree of initiation, while in the reformed Mysteries in the 9th degree.

The Eleusinian mysteries were **Mysteries of Demeter**, “agricultural” Mysteries; symbolically for this reason’ they cultivated the earth, an allegory for the soul. **On Autumn Equinox** (21/9) dissemination takes place, on **Winter Solstice** (21/12) the first shoot appears, in **Spring Equinox** ((21/3) the flowers appear and finally on the **Summer Solstice** (21/6) the harvest is ready, the seeds of which will fall on the earth. The mysteries are symbolic actions of Man’s travel to immortality, living on a higher, more subtle plane and moving on to higher planes with mysteries that take place in these dimensions respectively. A **wreath** made of a non-deciduous tree or plant, like a wild olive tree or laurel as a symbol of the Connective Logos that managed to remain intact even after the 40 days, it was worn on

the head which is a symbol of the soul. It was considered a great honor for athletes of the Olympic Games to wear such kind of wreath. After all these we realize that the Greeks of the past had an external region, it is better to call it “worship” as it was not a religion, the Olympic one, and an internal religion which was the precious mystical proceedings of Mystical Eleusis, reformed by Orpheus.

Bloodless sacrifice

The original Greek mysteries do not involve any blood sacrifices, unlikely to what some researchers and historians claim. Even the sacrifice of Iphigenia in Aulide is symbolic of the sacrifice of Greek unity, taking into account that the Trojans were Greek too. Only bloodless sacrifices can approach the realm of the Immortals. Orpheus in his mystical work (Orphei) Lithic wrote: **“First, urge the ones who sacrifice on altars to celebrate the Sun without blood. The Sun can see at a great distance the Earth as well, the Earth is the fertile source of food of everything, it is not admitted to offer an animal with a soul as a sacrifice.”** This is the greatest proof. Other misunderstandings came from the false attempts to translate the Orphei Lithic. for example, it is mentioned that a young calf is taken from its mother by Orpheus himself and is offered as a sacrifice. the word calf in Greek is the same with word blossom, so as in the same work Orpheus advices not to sacrifice animals, isn’t it illogical to commit such a cruel action himself? By all means it is, as he refers to blossom!

There is also an ancient Greek celebration called **Oschophoria** (from “moschos” meaning blossom, in which noblemen holding branches of a vine with grapes were heading to the temple of Dionysus and then that of Athena. Symbolically they were moving from Feeling to Thinking. A soul like Orpheus would definitely feel as if taking a child from



Orpheus with his music nymphs reclining on the bank of a stream. The Walters Art Museum.

the mother, when he cuts a branch of vine full of its flowers to offer it to the divine forces, as a symbol of a soul that is ready to bloom. A very powerful act of sacrifice is leaving stones on the temples, representing a form of Aether stabilized by the powers of the cosmogonical matter. For the Orphic belief stones are living creatures.

Nevertheless, Orpheus **respected the pre-or-phic arrangement of mysteries**, therefore he felt he had to introduce in the pre initiatory stage of the Eleusinian mysteries the following symbolic action of **Thesmophoria**; the sacrifice of a piglet and the burning of it on the eschara (type of Greek altar used to burn sacrificial offerings). The symbolic meaning of the sacrifice of the piglet is the metamorphosis of the purged part of the soul into one of a fiery nature. In this way the initiatory system presented to the neophytes the promise that one day maybe they will become divine beings. The **neophytes** also covered their faces with plaster to indicate symbolically that the soul, symbol of which is the head, has not yet manifested its specific, magnificent characteristics. The way they cleaned their faces remains unknown to the researchers.

The neophyte had to be present in front of all priests and priestesses of the mysteries, as it was considered important to see who his “teachers” would be. To be naked was also one of the prerequisites as he had to reveal every aspect of his being. The sacrifice of the piglets used to take place on a night of a full moon, as it was common knowledge in the mysteries that on such nights the aetherial part that connects the soul with the human organism (the Connective Logos) expanded, which was ideal for a ritual action. The more expanded, the closer to the Divine. During this ritual of Thesmophoria seven women, as seven are the psychic centers in humans, went on the southern part the **Hill of the Nymphs**, in Athens, and threw the piglets from the cliff.

What preceded is by no means an article that covers the vast subject of Orphism, it gives just an idea of a subject that has been the study of philosophers and researchers for centuries. It is wise to keep in mind it is mainly an oral tradition. ✦

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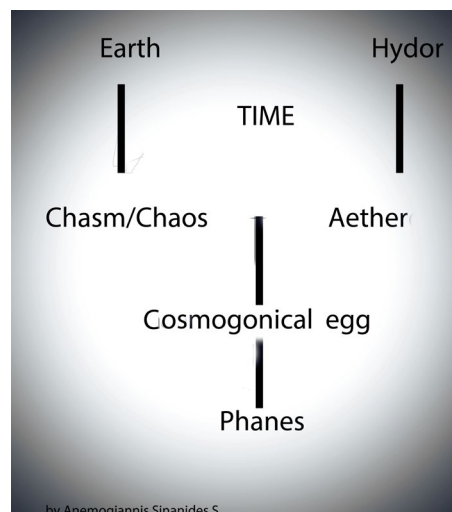
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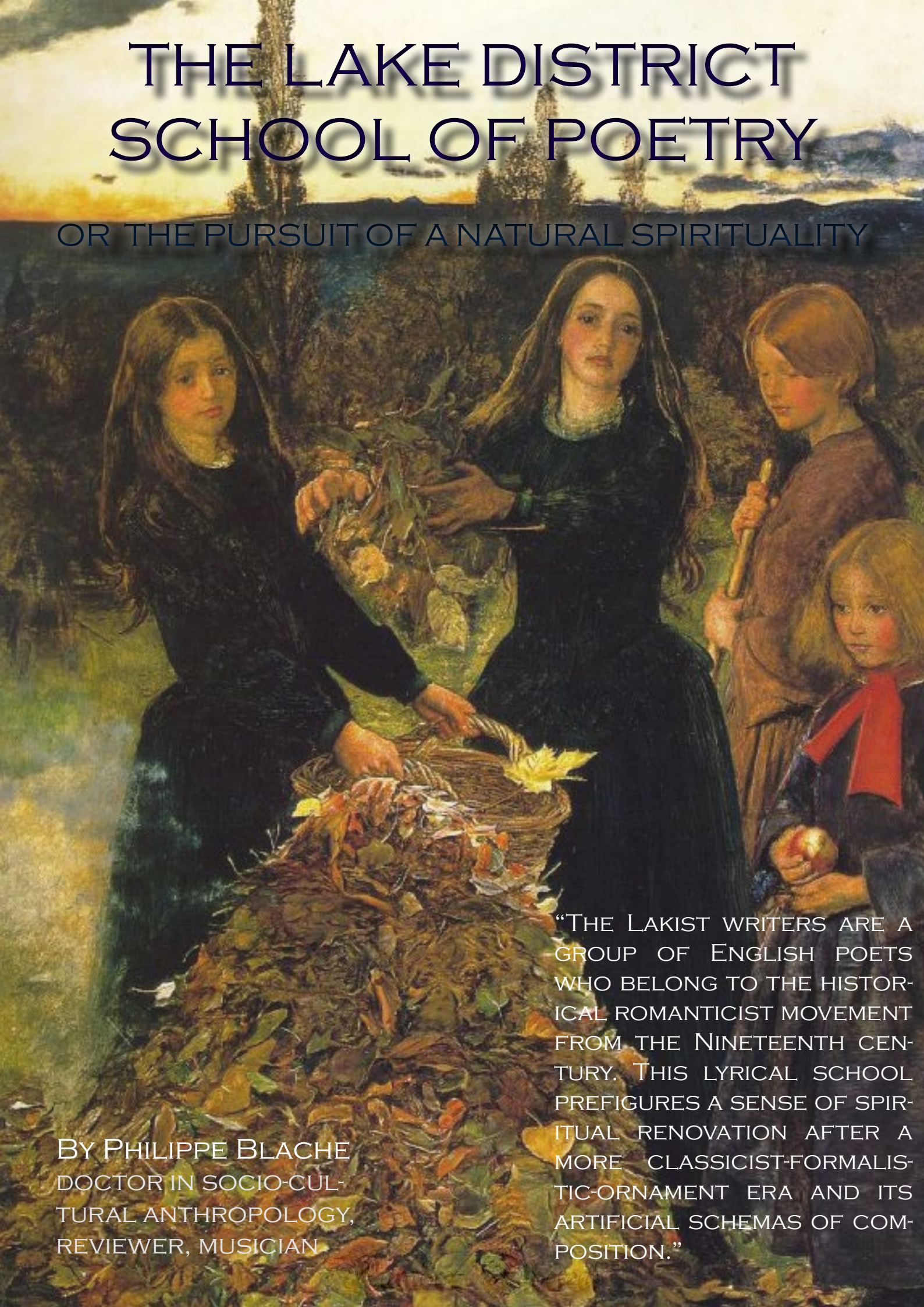
CONTACT

Mary Vareli

info@paradoxethereal-magazine.com

THE LAKE DISTRICT SCHOOL OF POETRY

OR THE PURSUIT OF A NATURAL SPIRITUALITY

A painting depicting four young women in a forest setting. The woman on the left is wearing a dark dress and holding a large basket filled with autumn leaves. The woman in the center is also in a dark dress and is holding a bundle of leaves. The woman on the right is wearing a brown dress and holding a wooden staff. A young girl with blonde hair and a red bow is standing in the foreground on the right, holding an apple. The background shows a dense forest with trees and a body of water in the distance.

BY PHILIPPE BLACHE
DOCTOR IN SOCIO-CUL-
TURAL ANTHROPOLOGY,
REVIEWER, MUSICIAN

“THE LAKIST WRITERS ARE A GROUP OF ENGLISH POETS WHO BELONG TO THE HISTORICAL ROMANTICIST MOVEMENT FROM THE NINETEENTH CENTURY. THIS LYRICAL SCHOOL PREFIGURES A SENSE OF SPIRITUAL RENOVATION AFTER A MORE CLASSICIST-FORMALISTIC-ORNAMENT ERA AND ITS ARTIFICIAL SCHEMAS OF COMPOSITION.”



View of Powerscourt Demesne by William Ashford

Emulated by forms of contemplative experience which commemorate spiritual pleasures about the Nature, The Lakist writers are a group of English poets who belong to the historical romanticist movement from the Nineteenth century. This lyrical school prefigures a sense of spiritual renovation after a more classicist-formalistic-ornament era and its artificial schemas of composition.

It intends to renew with more spontaneous forms and a certain functional sense of mystical idealism in poems which are largely based upon a strong pathos and a significant sense of harmony intimately connected to

the natural world. The form and melody are turned to religious and personal ballads elegantly sustained by sweetly feelings of freedom which appear in typical romantic metaphors. The attention is given to a meticulous, intuitive and detailed exploration of the nature, under the sign of a brilliant imagination and behind an appearance of simplicity. Meditative passages meet considerable sensorial experiences for a unique and eloquent visionary poetical world which sometimes contribute to define the idea of the mysterious "sublime". Devotion to mother nature and allusions to a softly quiet grandeur.

The Lake District, also known as LakeLand, is a mountain region located in the North-West part of England. This region admits a very specific and unique topography that profoundly illustrates the most beautifully elevated landscapes of England and which gathers the three counties of Cumberland, Westmorland and Lancaster.

The solemn and distinctive Greenland beauty of this area naturally inspired poetical excursions and stylish aesthetic sceneries along the centuries and notably around the romantical era and its irresistible attraction for the inspiring and breathing sublimity of nature. In his compilation book entitled "A description of the scenery in the Lake District" William Ford provides fruitful descriptions about what makes this Lakeland charmingly singular and a real natural sanctuary for poetical wanderings in search of supreme beauty and spiritualized side of nature.

The tasteful, admirable unearthly-like and wildness proportion of this mountainous country is formidably restituted in those luminously musical and eminent blessing lines:

There his temple rose ! no fretted aisle, No vaulted roof adorned the simple pile, but clouds above them, and around the wood – Roofless and vast the circled columns stood ! such relics still the wandering shepherd sees, when ocean rocks the storm-clad Hebrides:

Where Keswick's lake expands its glassy breast, or Mona's cliffs conceal the eaglet's nest, or where dim silence holds his spectral reign. O'er Scotia's heaths and Sarum's lonely plain. Time span's them still – to tell how short the span assigned to earth's uncertain wanderer –man, How long his works, ike summer's twilight ray, Outlive the sunset of his own decay.

The Lake District is wearing all the artistic attributes which brings the observer, the contemplator and the poet wanderer to ethereal things and to the sublime. The Lakism's inspiration is taken from the materialistic splendor of the nature from which emanates a psychological and a spiritual feeling which sometimes turn into a vaguely mystical aspiration and secret mythological believes.

Strongly influenced by the nature, personalities of the movement are away from the conventions of classic lyrical tradition and pure description of reality, this in favor of an artistic attempt which elevate the object and its aesthetic contemplation to spiritual concerns generously connected to the sense of sublime. Their success comes from their aesthetic enthusiasm linked to spiritual imperatives and to the research of serenity, simplicity and modesty crystallized in the mind of human nature.

[Keswick Panorama, 2009 - Wikimedia Commons](#)

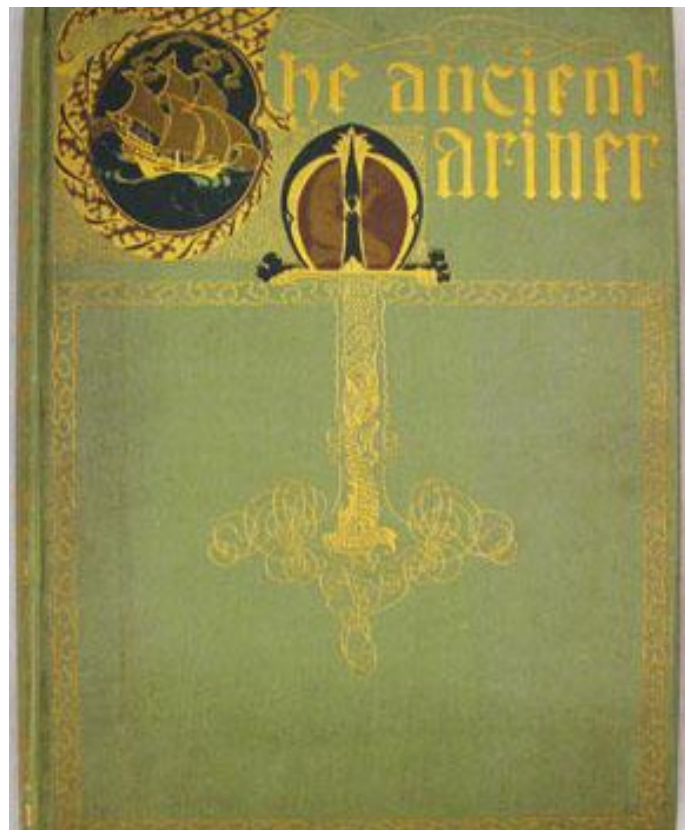


The highest achievement and more exciting development in the style of the Lake district school of poetry come from two marvelously original authors: Wordsworth and Coleridge. Both poetical writers spontaneously took the same direction regarding their passionate view about experiencing the nature field spiritually and emotionally if not mystically.

Their words pound and shine inside of the reader, frequently attached to an original synthesis between the romantical vision (centered on the contemplation of subjectivity and intuitive love to the nature land) and interpretative experience of concrete poetical expression itself (chains of metaphors and intrinsic images formulated by the spirit). Samuel Taylor Coleridge is the pioneering and fundamental author of the Lake District school of poetry. His pastoral, epic, supernatural and sentimentally introspective chanting hymns we can appreciate in "Lyrical ballads" (1798) truly announce the British poetical renewal.

Those lyrical ballads appear to be a collection of poems written, gathered and compiled by Wordsworth and Coleridge around a common thematic: solitary reveries and fantastic epic stories inspired by the sublime aspect of nature in its dangerous and beatific visions. It announces brightly the re-discover of human emotions through a tremendous simplicity and a personal spirituality. With its clear devotional accent and Bard-like declamation style it admits a certain affinity with the "romantical nationalism" (Johann Gottlieb Fichte, 1806) of this historical period, a taste and aspiration to freedom, to a fruitful heritage of cultural traditions invested by the people.

This enthusiastic approach has something to do with metaphysics, organic complicity with the nature and destiny of the national



The first edition with Pogany's illustrations

community, this without admitting a truly determined political existence. Those epical poems, their primeval inclinations for an exalted sense of the nature implicitly refer to mythified legendary poetries of Ossian or to the monotheist Christian manuscript of the Beowulf. The identity-like dimension of an ethnical minority linked to epic poems such as those Lyrical ballads are well described by Herder (1774) when he speaks about the dignity of singularities, to the diversity of cultures (opposed to a rational abstract idea developed by the universal history). Examining laws of the universe and perpetual considerations about the sublimate nature, Coleridge metaphorically and mystically brought back to interest the idea of Man as creature of the divinity, possessing a fascinating and mysterious liberty which enable to create a world, forms and appearances. In his lyrical ballads, Coleridge exposes the core vision of his poetical introspection: searching the sacral history of God and its creature, their presence in the mythical nature.

*He prayeth best, who loveth best
All things both great and small ;
For the dear God who loveth us,
He made and loveth all.*

*The Mariner, whose eye is bright,
Whose beard with age is hoar,
Is gone : and now the Wedding-Guest
Turned from the bridegroom's door.*

*He went like one that hath been stunned,
And is of sense forlorn :
A sadder and a wiser man,
He rose the morrow morn.*

*(Taken from The rime of the ancient mariner,
1797-1799)*

The romantic lyricist and moralist Hazlitt is the first to offer a theoretical view about the profound unity which gathers those poets around a new aesthetical / metaphysical conception linked to the contemplation of the nature. For him, poetry is perceived as a spontaneous movement of the imagination. In a few words the originality and distinctiveness of those poets comes from the manner they spontaneously conceive this "powerful feeling" (Wordsworth) of delectation and transmutation that enables to operate a poetical transmutation. The nature is here to serve as vehicle to reach this state of affective contemplation. Coleridge's breathing spirituality, ethical seriousness and passionate exaltation linked to the contemplation of nature is brightly advocated in the melodious love poem the Aeolian harp:

*Over delicious surges sink and rise,
Such a soft floating witchery of sound
As twilight Elfin's make, when they at eve
Voyage on gentle gales from Faery-Land,
Where Melodies round honey-dropping
flowers,*

Tootless and wild, like birds of Paradise.

(Taken from The Aeolian Harp, 1795)

The poem "Hymn Before Sun-rise" suggests an intense identification between the creative subjectivity of the poet and his representation of nature inside a state of faith and fraternal communion. This fusion-like attitude through poetical imagination encourages a search for a superior truth, a spiritual one, a new form of knowledge where the union between the private subjective sphere of the poet and the nature is harmoniously accomplished:

*Rave ceaselessly; but thou, most awful Form!
Risest from forth thy silent sea of pines,
How silently! Around thee and above
Deep is the air and dark, substantial, black,
An ebon mass! Methinks thou piercest it,
As with a wedge! But when I look again,
It is thine own calm home, thy crystal shrine,
Thy habitation from eternity*

(Taken from Hymn before Sun-rise, 1802)

Coleridge opened the door to an entire world of poetries made of sentimental exaltation, reflective scenes in the nature and spontaneous emotional enthusiasm. This world is shared and spread by his contemporary Wordsworth. He also gives to Nature and ontological and poetical legitimacy, authentically creative and interrelated to our own humanity. Nature is at the basis of new a mytho-poetical knowledge, constitutive of cultural individualities.

He recognizes the splendor and the strength of Nature as well as the poetical expression of spiritual inclinations. Just as Coleridge, Wordsworth defends the natural necessity of a conceptual framework established by theological-metaphysical speculations. With this collection of poems "Lyrical bal-

lads" the two authors express the need to participate to the rise of a new culture, cohesively turned to a deeply ethical thought where nature is the symbol of well-being and creation. Against the neo-classical rationalism and formalist poetry, the Lake district poets, their sense of nostalgia and mysticism, their soulful revolt reintroduce the strength of pure spontaneity, emotion and imagination in the romantical air. They distinguish themselves from contemporary figures such as Pope, Byron or Shelley who inject in the exalted romanticism a dose of neo-classicism and a discussion around rational philosophy. Their poetry is linked to a profound stylistic unity, associated to clear metaphysical views and surrounded by spiritual metaphors.

The solemn and formidable poetical expression of Wordsworth reveals the sublime disposals of the soul immersed in Nature and immortalized by the will of God. Inside delicious reveries sensitive to an animated nature are revealed spiritual and lively tonalities. Turned into a luminous aura, this spiritual feeling is magnified in the metaphorical process advanced in the poem Tintern Abbey. There the charming nature and its feelings communicate to us a sacred passion where pure beauty meets universality in the heart of a new birth.

***When these wild ecstasies shall be matured
Into a sober pleasure; when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies; oh!
Then,
If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing
thoughts
Of tender joy wilt thou remember me,
And these my exhortations!***

(Taken from Tintern Abbey, 1798)

In their respective type of writing and evocations through words, both authors practice an intensively contemplative look on the nature in its purest form and which provides an immense feeling of joy, peacefulness and self-possession. Within a closer regard their poetical-allegorical aspiration which takes its strength from the external and magnificent beauty of nature seems to prefigure what will be the North American transcendentalist motivations.

This implicit affinity can be related to David Thoreau's nature writing, to his auto fictions and his substantial expressive message about the naturalization of human being but also to Ralph Emerson's virtuous philosophical paintings of nature and its divinely organized metaphors. The transcendentalist romantical circle cultivates the same symbolical research of unity through the deep and complex idealized properties of environment, the feeling of communion based on the rhythm of nature.



Coleridge Samuel Taylor



William Wordsworth

The romantical idea linked to creative strength and to the deified existence of the sovereign nature is not new but also defended by the Greek cynical antique school and the manner its representative thinkers perceive wisdom (the society is by itself constantly changing and corrupted, the mental-philosophical position of the wise man is to adopt a modest and a simplistic spiritual behavior towards the nature which is universal and virtuous). However the most relevant association and most obvious natural affinity we can perceive is between the Lakist representative figures and their contemporaries from the German Weltschmerz movement.

The weltschmerz German poetry is also an heterogeneous school of thought but whose expressive characteristic is deeply rooted in the romantical sensitivity, entirely compatible with the Lakist poets due to the reference to aesthetic and moral values animated by an inner freedom, the cult of nature and its myths, the victory of imagination, existential meaning and immediate

subjectivity, most of time oppressed by the abstract / discursive reason (philosophical position and moral inclination against "les Lumières" crucial turn and British empiricism / sensualism). This "romanticized world" as depicted by Novalis reunites various sensibilities around a common goal: to dignify the nature inside the prism of art, advocating the great unknown and giving to life a mysterious prestige.

The distinction between the Lakist school of poetry and the German Weltschmerz is that the second one is colored by a profound existential pessimism, with a taste for melancholy, tormented by the black bile and obsessed by the miserable side of the existence. The nostalgia of infinity, secrecies and the sublime of the spirit are raised to escape from the rigidity of rules and conventions. However, the poetical ambition run by those various schools is to participate to a spiritual renewal, a new human consciousness led by the idealist philosophy and in a certain extent by the mystical spiritualism defended by Swedenborg or Madame de Staël: an enthusiastic revolt of the soul and the heart against the rational classicism, a kind of auto-sacramental accomplishment in a time of profound existential crisis. ✦

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George Henry Boughton, The Wanin Honeymoon - Walters





DAUGHTER OF THE MOON

short story by David Tell Jensen

The moon cast its pale glow over the forest of Fenlock illuminating the eyes of the creatures that dwelled within. Mist intermingled with the trees giving moss just enough moisture to creep over every surface in the wood. Unsettling noises broke the silence of night in the trees, but seldom was there anyone around to hear it. Tales of the forest of Fenlock were well known to any folk living even remotely near the region. Everyone had heard of the disappearances, the anomalies, and terrors that seemed to inhabit the trees. It was common knowledge among all the children who lived near never to venture into the trees. No one was ever caught in the woods after dark or in the woods at all, except for this night. A woman of middle age traipsed along the pathway at a brisk pace casting quick glances from side to side then around. Her breath could be seen in the moonlight.

'Luna' by Sir Edward Burne-Jones

This woman had long black hair beneath the cowl of a traveling cloak. Her lips were full and a harsh red compared with the fair skin of her face. Her eyes were a vivid green suffused with fear; fear for the snoring bundle wrapped tightly in her arms. The woman pulled back the cotton flap and looked at the cherubic pink face of her daughter. Her tiny little fists were tucked under her chin, and only a wisp of warm air escaped from her mouth when she breathed. Just beneath her lower lip was a birthmark, a perfect circle. The woman ran her thumb across the child's chin and smiled as she pulled the bundle to her protectively.

When the baby began to stir and fidget the woman pulled the cotton flap back over her child's face and continued on her way throwing more glances around the area. Her steps quickened as she stepped onto the stone path she had been searching for. The path twisted and turned, winding ever closer to the center of the ancient wood. At last she came to a circular clearing, overshadowed by looming trees that reached out to grasp the two fugitives, for they were fugitives. She was a mother who could not give up her daughter as she was expected, and the baby who was born on the second full moon of the year. Always a baby was born on every second full moon of the new year, a child touched by spirits they say. Strange things happened around these children, they say, odd occurrences, unnatural things that shouldn't be. When they tried to take the child away, of course the woman couldn't let it happen. She wouldn't allow it. Didn't allow it. So she stole away with her child into the night followed closely by the light of torches and angry shouting.

She stepped up to the stone outcropping in the center of the clearing laid her little girl on the flat top of the stone, and knelt. She pulled her cross out from around her neck and held it between her clasped hands as she prayed to God. Tears dropped silently as she rocked back and forth as she plead. As the shouts

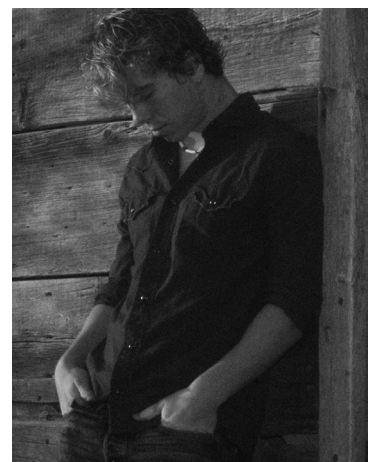
grew nearer behind her she started to weep, little whimpers and gasps escaped her, but she only continued to pray. She rested her clasped hands next to the little bundle on the stone outcropping and leaned close to the little girl to whisper, "No voy a dejar que te tienen, a mi hija." From behind her came angry yelling as men entered the clearing holding weapons of unspeakable horror.

A whistle of wind and a soft thump silenced the woman. She gasped and fell in a heap on the ground, but as she looked up a bright shining light had appeared. And she wept on the ground at the beautiful sight. She closed her eyes, laid her head on the ground, and was no more. A pool of blood surrounded the woman an arrow protruding from her back. The man standing nearest the woman dropped his bow and fell to his knees.

The men stood astonished and wide-eyed staring at the beam of light before them. The light seemed to kneel beside the woman for a moment. Then it stood and stepped over to the kneeling man and his bow. The light leaned close to the man and whispered something to him in a language unknown to the man. The light then began to grow brighter and soon even brighter lighting up the entire clearing around them. Then it was gone. And so were the little girl and her mother. Never to be seen again, and never again was a child born two moons after the new year.

All the men in the clearing asked the man with the bow what the light had said to him, and he told them. "Never again will I let you take a child of mine. A daughter of the moon." ✦

David Tell Jensen,
Milford, Nebraska



METAPONTO

ITALY

Photos by Mary Vareli



Metaponto is located by the Ionian Coast on the road linking Potenza and Matera with Taranto, Italy. It is a small town of about 1,000 people in the province of Matera, Basilicata. It is composed by the main village and Metaponto Lido. A 1 km stretch of beach with white powdery sand, the archaeological site and the archaeological museum are the main attractions.

"Then is Metaponto, which is at a distance of 140 stadia from the port of Heraclea (25,9 km). It is said that this city was founded by Greeks, native from Pylos, who, under Nestor, returned from Troy with their ships. It is believed that they were the first to cultivate this land, and for this reason they dedicated in the temple of Apollo in Delphi their entire crop of wheat, shining like gold"

Early history of Metaponto compiled by **Strabo** (58-25 BC) who followed Antiochus (423 BC) and Ephorus (400-330 BC).

The Achaean origin of the city is demonstrated through a local rite, called 'atoning sacrifice,' offered by the inhabitants of Metaponto in honour of old Neleides. The city was razed to the ground by the Samnites. Antiochus claimed that the site was abandoned and it was later colonized by some Achaeans, sent there by their compatriots of Sybaris."

However, even if it was founded at the beginning of the 7th century BC, as Strabo said, it was destroyed by the Samnites at the beginning of the 6th century BC. Following this destruction, the site of Metaponto was deserted and the Sybarites, for fear that it would be occupied by their enemies from Taranto, founded a new colony - under Leucippus. Next Metaponto allied with **Alexander the Molossian** (370-331 BC) against the Samnites, but he was defeated and killed in Pandosia in the first half of the 4th century BC.

An important collection of artefacts found near the archaeological ruins of Metaponto is held in the nearby **Archaeological Museum in Pisticci**. The museum is divided into themed rooms for each historical period: **the prehistoric pe-**

riod, the Greek colonization and integration with the native populations, the Hellenistic period and Roman times. The main sections describe the life and customs of the earliest populations, such as the **Enotri and Chones** during the Middle Bronze Age and the Iron Age, the arrival of the Greeks during the 7th century BC, the formation of the colony with the occupation of the territory and the development of the city. Prehistoric finds exhibited include jewelry and funerary objects found in the necropolis of the area and, in particular ivory objects.

The most important tourist attraction apart from the archaeological site of Metaponto, where excavations have uncovered the ruins of the ancient Greek colony of Metaponto, such as the **Antiquarium**, the theatre, the agora and several temples dedicated to **Athena, Apollo, Hera, Aphrodite and Demeter**, along with Roman era monuments of such as the **"castrum"**. Most of the Doric style temples at metaponto were built in the period between 570 BC and 530 BC. The temple of Aphrodite stands out, having been built in the Ionic style in 470 BC.

The so-called **"Tavole Palatine"** is a late 6th century Doric temple dedicated to Hera, built on the right bank of the river Bradano in an area where were the ruins of a Neolithic village have been found. This site at Metaponto is also known as the **"School of Pythagoras"** [570-495 BC] in honour of the Greek mathematician who spent time here during the last years of his life.

The 15 Doric columns of this ancient temple give an idea of both the economic and cultural magnificence of Metaponto in the centuries before Roman times - the temple is 34 meters long and 34 meters wide. The name "Tavole Palatine" dates back to the Middle Ages. Elsewhere in the archaeological site the sacred area with "Temple C" was probably dedicated to Athena; the Temple B, dedicated to Apollo Lycaios; and the temple D dedicated to Artemis.

Between the "agora" and the line of the east wall the Roman **"Castrum"** developed and is thought to have been the site of a Roman military garrison in the third century BC. ✦



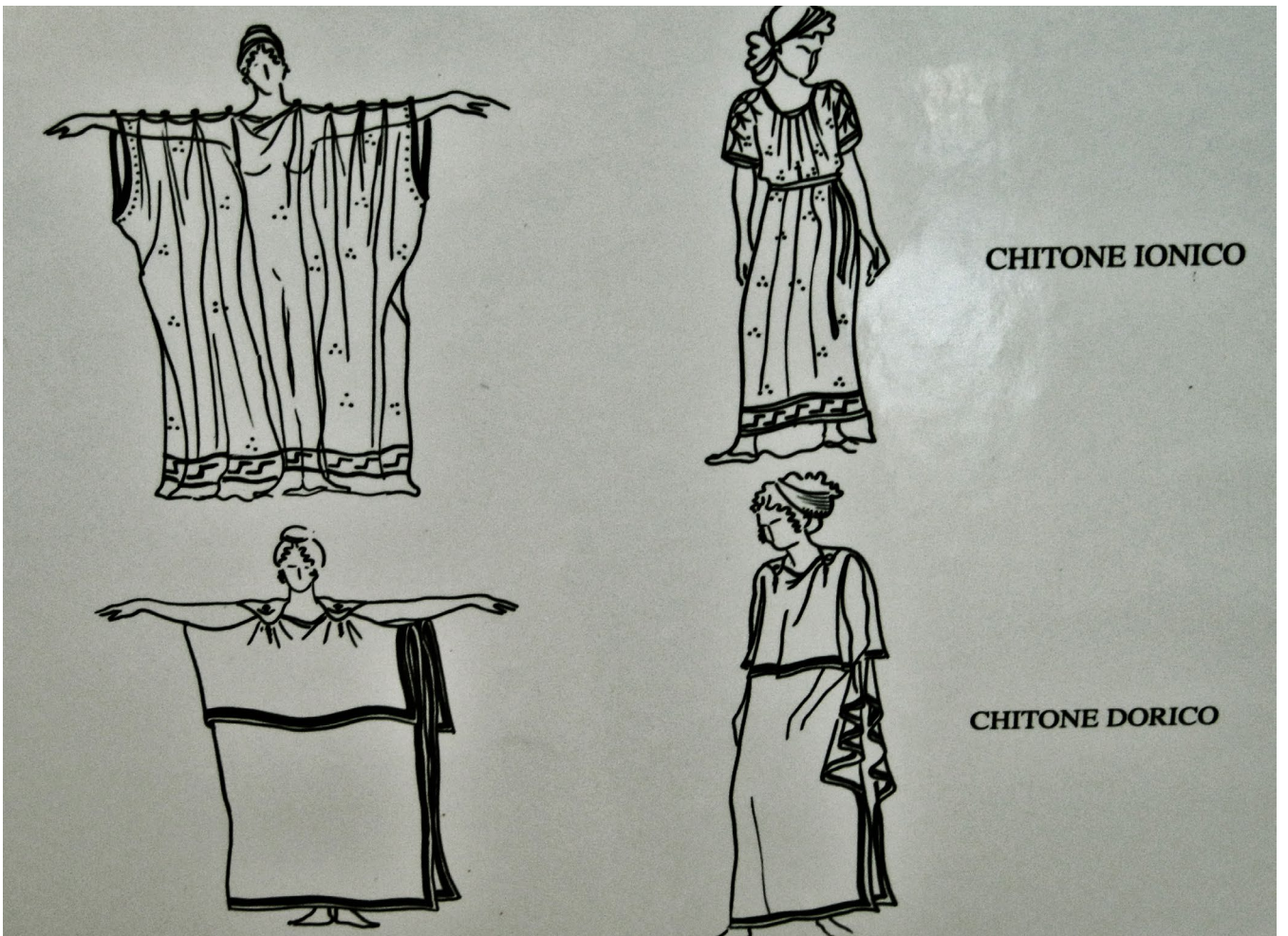
Paradox Ethereal











CHITONE IONICO

CHITONE DORICO





METAPONTO. Collezione Bersanetti
Lekythos a fig. nere con scena dionisiaca
 Seconda metà VI sec. a C.

CÉCILE CORBEL

"there are many legends and ancient tales to be heard"

"I like it when music tells me
a story and works as
an enchanted pace."





Mary Vareli: Cécile, you were born in Pont-Croix, Finistère. How did your upbringing and place of birth contribute to your wish to become a musician?

Cécile Corbel: Brittany owns a real celtic and folk culture, the harp is a very well-known instrument there. This region has a great celtic legacy, with monuments and inspiring landscapes... There are many legends and ancient tales to be heard too. When I was a child I loved reading or listening about them. Today, as a musician, I still hold them as a great source of inspiration.

How long have you been playing the celtic harp? What made you chose this musical instrument?

It was love at first sight with this instrument, when I was 15 – I used to play the guitar before that. I can't really explain this choice... it's like a love story.

"Celtic folk music, pop tunes, baroque melodies." Some characterizations of your music. Which genre prevails?



I make songs for people today, drawing inspiration from various sources, folk music, pop or medieval or celtic music. It's 21st century music I hope.

What inspires you? What precedes before you start composing?

I wish there was a magic formula for composing ! Unfortunately it's still a very mysterious process... Sometimes melodies come out of the blue. In any case it's the harp that helps me compose. And a good cup of tea within reach might help too.

"Fairy is not legend", is written on your homepage. Tell us about your relationship with the ethereal creatures.

I like the fantasy cultures at large, and plural : legends, poetry, painting, graphic novels... Anything you can marvel at, anything ravishing, is important to me. I like it when music tells me a story and works as an enchanted pause.

You sing in French, Italian, Breton, English, German, Irish, Turkish, and Japanese! Are you a polyglot?

I'm afraid not ! I like singing in different languages (I hope I'm not distorting them too much !), it's like travelling. I speak French, English, a little German and Breton... As for

the other languages you mentioned, I can sing in them but can't speak fluently.

Next to each release I would like you to write one or some words, as a brainstorming activity, releasing the feeling of each studio album.

-Harpe celtique et chants du monde (2005- Keltia Musique)

First record ever ! It started out as just a demo. My very first step in the music world...

-SongBook 1 (2006- Keltia Musique)

Celtic pop

-Songbook vol 2 (2008- Keltia Musique)

Faerie

-Karigurashi (2010-Yamaha Music Communication)

Japan – luck - Ghibli

-Arrietty's song EP (2010-Yamaha Music Communication)

My lucky charm

-Karigurashi no Arrietty soundtrack (2010 – Tokuma)

My greatest pride

-SongBook vol 3 - Renaissance (2011- Keltia Musique)

Back to the roots

-Songbook vol 4 - Roses (sortie le 24 juin 2013 – Keltia musique)

Romance

From 2006 until 2013 all your albums are released mostly with Label: Keltia Musique. It is rare for a musician to do this. What is the secret of your collaboration?

Keltia Musique was my distributor for all my first records. It's a great label, located in Brittany, and I'm quite a faithful person... that's the key to successful stories !

Did you enjoy your experience as a composer for the 2010 film "The Borrower Arrietty".



There's so much to say about us working with the Ghibli studios ! I was so blessed I could work with them on Arrietty's soundtrack ! That experience was like a waking dream... a lot of happiness, creativity and hard work too for 15 months to compose the songs and music....

Tell us about your partnership with Simon Caby.

I work with him since I started in the studios. He's a talented musician, composer and arranger. He was by my side for every album.

Aesthetics play an important role in your work. There is a warm a magical and optimistic fairytale-like feeling in your video clips. Who directs them?

I like to build images for the people who listen to my music. With Simon Caby, we very naturally started to produce our own videos : I like to make up scenarios, choose actors, costumes, spot a nice location, do the editing... It is complementary to the music. As



the years went by it became like a game to create videos with an unfamiliar atmosphere with a low budget but a lot of energy !

Now, my favourite question, favourite song..."La Fille Damnee" is a song and video clip with theatrical elements. Enlighten me about this!

Many people liked the atmosphere of this video that was shot on the Breton moors... I'm really proud of it.

It's a mix of mysticism, black magic and windswept moorland. It's feminine, ambiguous and eerie, and a good match for the song "La Fille Damnée".

You have travelled and performed almost all over the world, how do you feel in front of the audience?

Performing live and travelling all over the world are still my main motivation to keep on doing this job... I feel happy on the stage and on the road, like a modern bohemian, even if this life can be a little odd sometimes...

Favourite other musicians?

Clannad, Led Zeppelin, Metallica, Jethro Tull, Iron Maiden, Mecano, Simon & Garfunkel, Loreena McKennit, Alan Stivell, Caprice, Tori Amos, Kate Bush, Perfume (.....)

Writers and Directors you love?

Writers : Victor Hugo, Alexandre Dumas, Eugene Sue, Jane Austen, Fred Vargas, Arthur Conan Doyle,
Movie Studio & directors : Studio Ghibli, Japanese animation, Peau d'âne and old French movies, TV series "true detective", "the killing", "fargo".

Artists you admire as far as painting or photography are concerned?

Flemish painters (Albrecht Dürer, Lukas Cranach...), the pre-raphaelites, artists like Arthur Rackham, graphic-novels artists Hugo Pratt, François Bourgeon...

Your music is a touch of warmth and optimism, a remembrance that the mythical past is not all lost. Thank you so much, for this and for the interview!

Thanks so much ;-) ✦

CONTACT

<http://www.cecile-corbel.com>

<http://cecile-corbel-journal.blogspot.gr>

<https://www.facebook.com/cecilecorbelmusic?ref=hl>

CÉCILE
CORBEL



Paradox Ethereal

CORDE OBLIQUE

"Per Le Strade Ripetute", on the same roads, again... Corde Oblique's new album was conceived as a journey in some of the most significant art places of the region Campania, in southern Italy. They are the places I visited hundreds of times, in many different moments, different hours of the day, with different light, feelings, people..."

Riccardo Prencipe



Photo by Paolo Liggeri, Baiae, Campania, Italy



Mary Vareli: You were formed in 2000 in Italy, Napoli, Campania. Can you tell us a few things about the selection of the name Corde Oblique and the idea of the band?

Riccardo Prencipe: The name Corde Oblique means "oblique strings", the name comes from the classical strings disposition of the guitar as you play it. The band started as an idea of a solo project, where I could collaborate with all the musicians I liked, especially since I love many kind of different voices.

Do you mostly work with session musicians? Do you ever plan to enhance the solo project with other members?

This is a solo project only in the sense that I'm the author of the most of the songs, but obviously there's a strict and good feeling of other participating musicians. In the live performances we act as a normal band. I'm the mastermind, and they can realize my

ideas as well as I have personally imagined and explained the outcome, often adding their personal taste of course.

The topics of your albums range from poetry to the feeling of Naples, art and mythology,? There is also a feeling of mysticism and mystery.

It depends on the meaning that we give to the words "Mysticism" and "Mystery". I don't prefer to use this kind of words, I prefer the adjectives "emotional", "creative", or the phrase "without compromises".

The feeling of theatrical performance is frequently observed in your video clips. What is your personal relationship with theater?

I love modern theater, but also in Naples we have a strong tradition in that sense, since 1700. I think that the more you add to your knowledge, the more you give in what you write and in your performances. I spend

more time with Movies (I love David Lynch) and reading, but I would also like to participate more in such shows.

You composed soundtracks for TV RAI, especially the impressive Farnese Collection work for the Archaeological Museum of Naples. Doesn't the world of soundtrack enchant you and haven't you thought of devoting more time to soundtracks?

Well, the RAI used our songs sometimes, I didn't composed them directly for them. But I'd really like to write some instrumental song on request; it would be a new and nice experience.

I have attended a live of yours in Naples; you were very energetic and lively on stage, is this how you feel when you perform generally?

Yes, the importance is transmitting what you are on stage, not what you would like to be. Sometimes I see some shows full of attention in every single detail, but they often look artificial, and not so spontaneous. When you make good music you must start thinking the substance before you think of the surface.

You have mostly performed in Italy, France and the Netherlands; do you plan to expand your live shows?

We also performed twice at Wave Gotik Treffen, in Leipzig, I really love performing in Europe, especially Germany, and hope they will invite us there again.

From 2000 that you started you create an album every one or two years. What is the main source of your inspiration?

Fine Arts, books, traveling. Those are my resources. It's a never-ending source of in-

spiration, and I hope I will be able to do my best, sometimes I am afraid to grow up in the sense that many artists, as they grow, lose their first inspiration, and that's my biggest fear, I hope it won't happen!

How did you feel performing with bands like Bauhaus Opeth, Coph Nia, Moonspell, Ataraxia, Persephone, Spiritual Front, QNTAL, Kirlian Camera, Of the Wand and the moon etc.?

It was a big pleasure, you always have something to learn from professional musicians, even if you play a different kind of music. "The importance is to be professional and give the best on stage, the contest doesn't matter", as Michael Popp told me before a concert in the Netherlands, I was opening their concert with my old band (Lupercalia), I was 23 then, and these people were very nice with us.



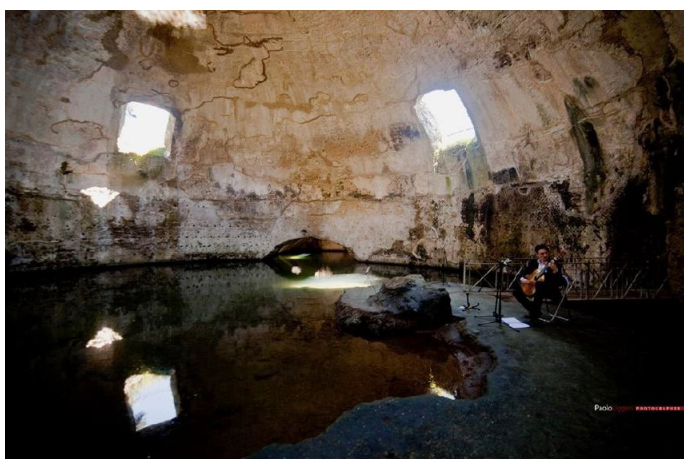
In your albums there are a lot of guests like Spiritual Front, Argine, Ashram, Pinknru-by, Hexperos, Mediavolo, Dwelling and more, was this the outcome of friendship?

Sure! Of course I didn't have the way to know all of them in a deep way, but they were really fine people. Moreover I love collaborating with musicians I love listening to music, that's the first thing, the rest are words. I met Pinknruby and Mediavolo during a really nice festival (La nuit dees Fees 2007) we did a nice campus, collaborating with each oth-

er in France, and then we started to collaborate for single songs.

You have collaborated with labels such as Ark, WSD, and Prikosnovenie, three albums with the fairy label. Your fifth album is self-released, can you comment on your choices?

My new, personal label is "The stones of Naples Records". I decided to create a personal label, since I think that in this historical moment, a label has a little sense for the artists. Since the internet killed the music market we must use the web in the opposite sense. Salvio Vassallo (Green Little house Studios Naples) is the sound technician of our new Work "Per le strade ripetute", he's a very professional guy, and gave a sound full of air to the album.



Tell us a few things about your new album, "Per Le Strade Ripetute". What is the prevailing theme?

A translation in English could be "On the same roads, again". I don't know if this can transmit the sense perfectly. The album was conceived as a journey in some of the most significant art places of the region Campania, in southern Italy. We are proud of the beauty of our region and we tried to provide evidence of the best places we have, and - above all- those places that I was really able to talk about. They are the places I visited hundreds of time, in many different mo-

ments, different hours of the day, with different light, feelings, people etc... That's the way that can make the difference.

Who else participates in the album?

Here's the complete list of the musicians: Riccardo Prencipe (classical guitar, acoustic guitar, ebow; backing vocals on track 3), Edo Notarloberti (violin; cello on track 11), Umberto Lepore (bass, double bass), Alessio Sica (drums), Floriana Cangiano (voice on tracks 1, 5, 10), Caterina Pontrandolfo (voice on tracks 2, 6), Annalisa Madonna (voice on track 3). Lisa Starnini (voice on track 7), Francesco Manna (percussions on tracks 6, 10), Manuela Albano (cello on track 3), Salvio Vassallo (drums on tracks 6, 10). I'm really proud about their work, they added a lot of quality to my songs.

"Two songs have been recorded in the Tempio di Mercurio which is in the archaeological area of Baiae, near Naples. No artificial echo added." Impressive, tell us more about the selection of the area and the sound.

Well, it's a place that I join since I was very very young. My father used to take me there. As I was very young, I have no memory of the first time I have been there, it is like describing the time you met your mother for the first time, it's impossible. Since this album was conceived I started talking about something I was really familiar with, and that





place is in Campania, I thought it was a nice idea also to try to create something there. We recorded three songs of solo guitar, two are in the album, one has been omitted. My guitar never sounded in this way, I'm really proud of the work that Corrado Tagliatela did in this place. You also can hear the births, and the rest of the environment, I love that kind of natural reverb.

All Pictures of the new album are by Paolo Liggeri, quite an expressive photographer, tell us about your collaboration with him.

Paolo is a friend of mine since we were really young, we also used to play metal cover together as we were really young :) (20 years ago). Now Paolo is a very professional and talented artist, he has had many exhibitions in Italy and abroad and I really have so much trust in his production that he is deeply involved into our work, giving us many nice suggestions as well. We are always open to listening to what our loyal listeners have to

say, in this way we are still here after 5 albums.

Any future plans for live shows to promote the album?

Yes, we have a couple of shows in Italy: 2 - 11 - 13 Parma, and 28 - 11 - 13 Rome. We hope to be able to play in Europe and abroad soon, we always had good feedback in that sense.

Tell us more about Riccardo Prencipe, how do you spend your time when you are not performing or composing?

I love many desperate things: my first passion/work beside music is Art History, so I spend many times in Museums, both whenever I travel abroad and even when I stay here. I also wrote several articles on some specialized magazine here in Italy. Moreover I love the Argentine Tango, so at evenings I love going to some Milonga, when I have time. Tango is a great dance, since you improvise the dance, and you must be very sensitive and musical to transmit your idea to your partner without talking. I also love good Poetry, especially Thomas Transtomer. And finally I also like some trash, comical things. It's a way to relax my mind and to start again. I don't like middle solutions, for instance, I love the very good cinema of Lars Von Trier, David Lynch, or the very stupid POP movies to relax my mind :)

Favorite musicians?

Pink Floyd, especially "Animals", "Wish you Were here". Genesis "The lamb lies down on Broadway" is one the best album ever. Prokoviev.

Favorite authors, painters or artists?

Too many: Simone Martini has always been my favorite. In that medieval painter we can

feel much more romanticism than in many Pre-Raphaelite painters, that many people love, but paint fake Middle Ages. The baroque Neapolitan painters: especially Micco Spadaro, Salvator Rosa, Battistello Caracciolo In this album we also wrote a song about Scipione Compagno, a very fascinating painter that I imagined dreaming of becoming a seagull and flying, since he often paints Neapolitan Landscapes. ✨

Discography

2013 Corde Oblique - "Per Le Strade Ripetute"
(The stones of Naples Records – Italy)

2011 Corde Oblique - "A hail of bitter almonds"
(Prikosnovenie/Audioglobe - France)
(Shadowplay records – Russia)
(Suono Rec/Progressivamente - Italia)

2009 Corde Oblique - "The stones of Naples"
(Prikosnovenie/Audioglobe - France)

2007 Corde Oblique - "Volontà d'arte"
(Prikosnovenie/Audioglobe - France)

2005 Corde Oblique - "Respiri"
(ARK records/Masterpiece - Italy)

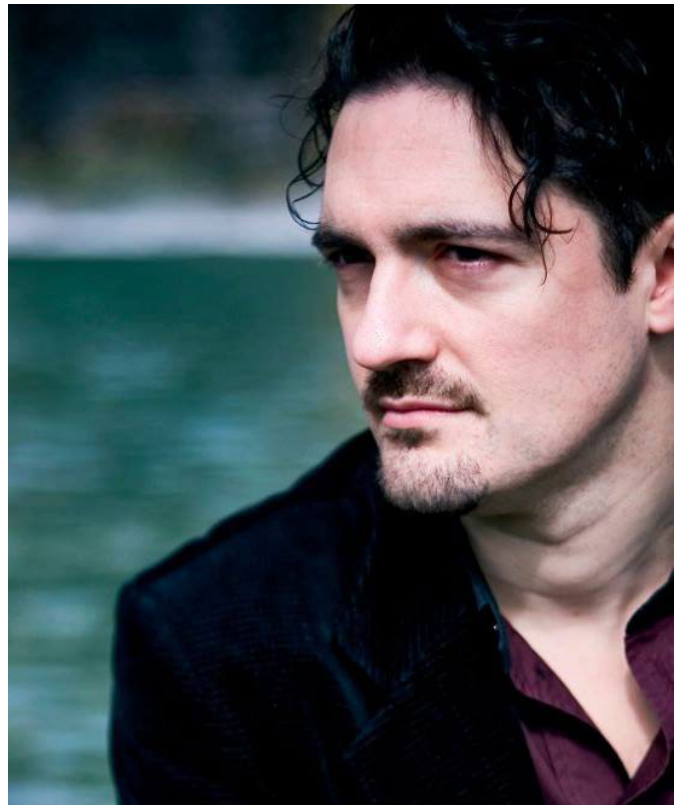
2004 Lupercalia - "Florilegium"
(Equilibrium Music/Audioglobe - Portugal)

2000 Lupercalia - "Soehrimnir"
(World Serpent Distribution - England)
(Reissue: ARK records/Masterpiece - 2009)

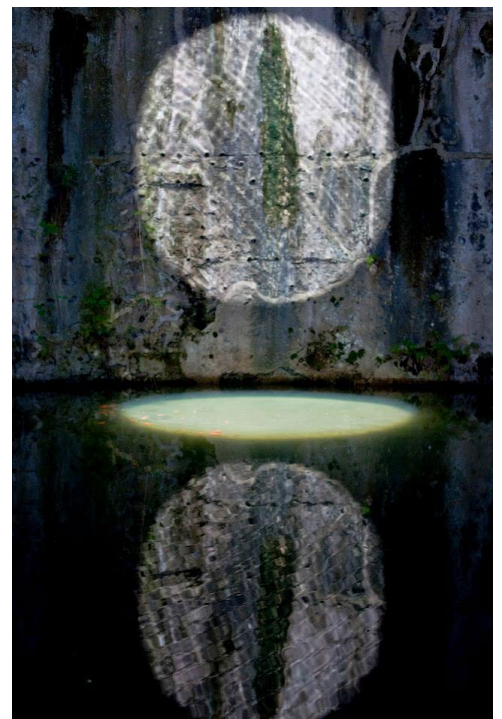
Home Page & Official Links

<http://www.cordeoblique.com>
<http://www.youtube.com/user/cordeoblique>
<https://www.facebook.com/cordeoblique>
<http://www.lastfm.com/music/Corde+Oblique>

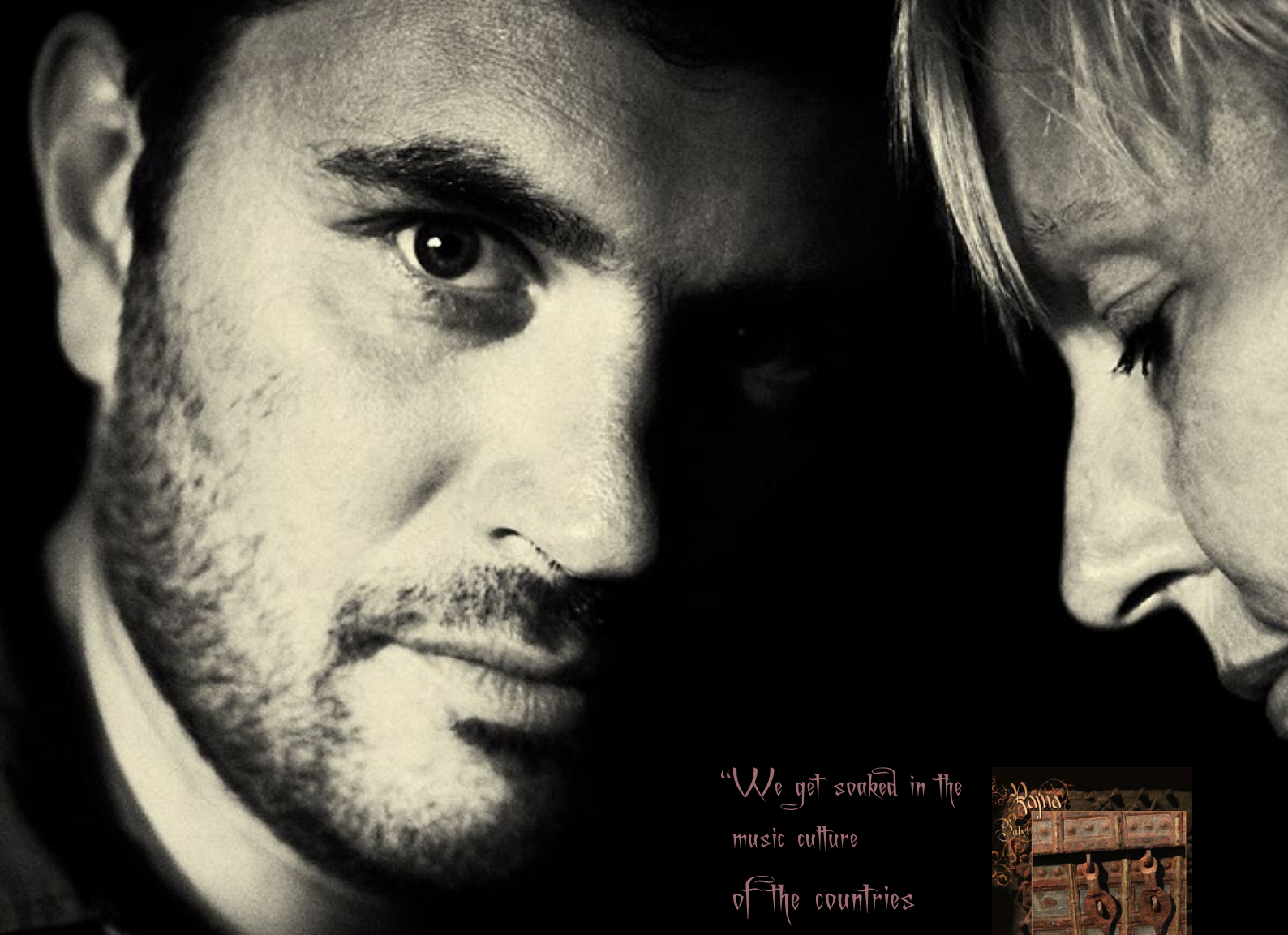
Baiae, ancient city of Campania, Italy, located on the west coast of the Gulf of Puteoli (Pozzuoli) and lying 10 miles (16 km) west of Naples. According to tradition, Baiae was named after Baios, the helmsman of Ulysses. Many magnificent villas were built in Baiae, including those of Julius Caesar and Nero. For more: Encyclopedia "Britannica.com"



Temple of Echo, since the 17th century, mistakenly called the Temple of Mercury housing a pool. The dome is about 21.5 m (71 ft) in diameter.



**Photos
by Paolo
Liggeri**



"We get soaked in the
music culture
of the countries
we experience..."



RAJNA

*Interview with Fabrice Lefebvre and
Jeanne Lefebvre*

Mary Vareli: Greece, Tibet, Australia, North and Central Africa, Nepal, India, Turkey, Mesopotamia and more, it seems that your music follows a spiritual journey, what are your drives concerning creating conceptual music?

Jeanne Lefebvre: Most of the time, we are guided by our travels and by the countries we

to bring musical instruments back home. We have brought back many instruments from our journeys and each one has its story ... Each album is created from a travel. We feed our inspiration by means of these travels.

You use ethnic instruments like the ney, the santoor, the saz, the bendir, the buzuki, the whistle and more. Is your acquaintance with these instruments another exploration of yours, somehow academic in its nature?

Fabrice Lefebvre: No, we don't think it's academic, because we don't use our instruments in the traditional style, but we rather adapt their sonorities to the occidental style. We do not want to play traditional music with RAJNA because other artists would do that better than us ... so we prefer using them and adapt them to our musical universe.



There are Pop elements in your music, combined with Ambient and Ethnic ones, that prevail, all combined harmoniously. Have you ever considered solely acoustic modes?

We have not tried very often solely acoustic modes, even if we like it. In our new album BABEL, the tracks «Cathar song », « The wedding » and also « Zigourat » are purely acoustic and we like them very much because they are very evocative and highly emotional.

You were formed in 1997, enlighten us about details concerning the creation of the band. Did you have any other bands or participations until 1997?

RAJNA started in 1997. We had been collecting ethnic instruments for a while and had a passion for music. Our friend Gérard had just bought a Yang T'Chin and after a concert of Ekova (French band based on ethnic instruments and voice), we decided to start RAJNA. We had a real passion (still as now !!!) for ethnic instruments and had already brought a few ones from our travels so, we decided to begin a musical adventure with our friend. Gérard played the Yang T'Chin and Fabrice all other instruments and arrangements. At that time, we recorded our music on a 4-track Tas-

cam recorder and our music was both spontaneous and « rough ». Now, it's not the same, as we spend much time on recordings, we work with a Mac and have acquired a better technology.

You released “Ishati” in 1999, “Yahil” in 1999 and “The Heady Wine of Praise” in 2001, then Gerard Chambellant left the band and Fabrice Lefebvre and Jeanne Lefebvre continued as a duo. What is the reason for this departure?

Gérard has decided to form another band called AmGanesh'An and wanted to stop RAJNA for other musical horizons. So we have respected his choice and he left RAJNA to start a new adventure ...

Tell us more about Fabrice Lefebvre and Jeanne Lefebvre, which is the recipe of their success?

We are a duo as husband and wife and find it easier to record and work on our compositions as a duo. Moreover, our studio is at home, this offers many advantages to compose and record our songs.

“Iklesia”, your first album was self-produced, as is the latest one Babel, 2013, was it a personal decision or was it dictated by any difficulties concerning music labels?

No label had been interested by IKLESIA so we decided to release it by ourselves. It was the best solution for us, we do not regret it and Iklesia is now sold out! For BABEL, it's rather different. Our third label Equilibrium had some financial problems (such as many labels nowadays) , so when we propose them BABEL, they liked it very much but they never gave us a straight answer, so ... we decided to produce it by ourselves.

We made a limited edition of 200 CDs, available on our Bandcamp page (<http://rajna.bandcamp.com>) and also collaborated with

the Italian distributor Audioglobe. It is nearly sold out, we are happy with the sales because it has been sold very quickly ! A self-release is the best solution nowadays for bands like us because it is more and more difficult to get produced for this genre of music. It's always the problem for « hybrid » music because we are do not compose traditional music, neither gothic, nor rock, nor ambient ... so it's difficult for labels and distributors to classify us.



After “Iklesia” you released one album “Ishati” with Prikosnovénie, 1999, then 7 more with Holy Records (Sony Music - Wagram Music), then one more with Equilibrium Music. Can you comment on your choices?

After we had released ISHATI on the French label Prikosnovénie, we have been contacted by the label Holy Records for a contract of 4 albums and the contract they offered us was better than that with Prikosnovénie, so we left for Holy Records and released 7 albums with them. Then we wanted to release a vinyl and Holy Records disagreed so we had the opportunity to work with Equilibrium Music and released OFFERING with them. It was a good experience with them and we would have continued if the label had not crashed! So once again, we decided to self-release our new album and are very happy about this choice because doing so an artist is totally free about the artwork, the concept from A to Z. Moreover, we feel closer to our fans and receive a

better feedback from our audience. We are not only a commercial product as the labels could see us: their only interest was the sales and nothing more. They don't care about the artistic side. And couldn't stand this anymore ... that is why we have chosen to self-release our last album.

The royalties generated by your album “Black Tears” anthology went to the association “La Maison des Himalayas”, in order to build a school for children of Nepal. Tell me more about this touching movement.

We had contacts with one of the members of La Maison Des Himalayas and we knew that his association needed some money to build a school for children of Nepal, so ... we decided to help the association by giving them 100 % of our royalties (our royalties, not the ones of Holy Records) of our album BLACK TEARS and it happened! We were happy of helping children by offering them the means to get educated and to have the possibility to learn how to read, count and write. It is our part to the edifice, however small it is. And this anthology has been a turning point in our musical career.

What initiated the new sounds of the album “Otherwise” in 2006?

After BLACK TEARS, we really wanted to create something very different from the previous work we had done. It was also a challenge for us to create something different with real lyrics and less abstraction than before. So we have chosen to create an album with pop rhythm, synths and lyrics. As you know Jeanne has her own imaginative and free language, so we must admit that OTHERWISE has shocked a number of fans !

In 2007 you released “The Spirit Rises” with the Neapolitan composer Francesco Banchini, tell me more about the project Khvarena

and Francesco. Will there be new collaborations with Francesco?

The collaboration with Francesco was a great moment. We knew Francesco's universe because he worked on the same label, Prikosnovenie. We have contacted him to begin a collaboration and he has immediately accepted. So he came home and we've recorded THE SPIRIT RISES in our studio. We all had great moments of sharing and Francesco is an artist that gave much to us: a real exchange ! We released this album on the American label Projekt in the USA. The packaging is very nice because it presents as a DVD size with special paper. A few copies left on our Bandcamp page ... Unfortunately, there are no plans of a second KHVARENA for the moment.

Your album "Offering", released on March 2010 is a study on Greek religious topics, was it composed after a visit to Ephesus, Eleusis, Epidauros and Cycládes, as the song titles imply?

Yes, indeed, OFFERING has been composed after a journey in the Cyclades in the Greek islands. It was a really nice stay in the islands and we got much inspiration there ... the civilisation and the religious topics have also and we got much inspiration there ... the civilisation and the religious topics have also attracted us and we have composed in this way.

Your new album "Babel" is influenced by Mesopotamia, tell us more about your choice.

Our new album BABEL has been inspired both by Mesopotamia and by our respective life. When an artist, I think you cannot exclude your personal life. Your intimate life is part of your creation. We were also inspired by the myth of Babel, the city of Babel itself,

and the philosophical ideology that Babel represents: the fall and the decade of a society, in a way we think that we live in the same kind of society now.



It has been observed by critics that "Babel" is your most emotional album, do you agree?

Yes, we totally agree with the fact that BABEL is the most emotional album because it is the most personal one. According to us, BABEL includes all the ingredients of the musical universe of RAJNA : instruments and atmosphere. Moreover, when Jeanne sings, she delivers a highly emotional message that comes from the most profound part of herself.

"Babel's compositions are either complex or minimalistic, it is felt you want to place emphasis somewhere. If this is true, where do you want to place emphasis?

With BABEL, we have composed both complex music and minimalistic one. The minimalistic songs have been recorded in a church near Switzerland and Jeanne had this first experience to record and sing in a church and it was absolutely fabulous because of the acoustic. The songs have been based on improvisation and are highly emotional. They have been much acclaimed in the press. We had the wish to record in churches from a long time and it was difficult to find places to record in, and finally we had the opportunity to sing in a very nice place called Chens sur Léman. It was a

wonderful experience !

Tell me about your collaboration with Olaf Parusel, of Stoa. "Hanuz Nist" was composed by precious Olaf and re-arranged by you, right?

Olaf is a very good friend of us. We know him for a long time and have collaborated many times together. Jeanne has sung for a documentary called "Barbarossa" and Olaf had composed the music. Then, Fabrice has re-arranged the track "Hanuz Nist" composed by Olaf of sToa and we have included this fabulous track in our new album BABEL. Then Olaf has re-arranged for BABEL the track "Offering" with a completely different version with acoustic instruments such as cello, violin : the version is fabulous !

I think also the song "The Wedding" was originally a soundtrack for the German documentary 'Barbarossa'. Or am I wrong?

Absolutely, you're right! "The Wedding" has been composed by Olaf and at the basis, it was a soundtrack for the German documentary « Barbarossa ». Then Fabrice has completely re-worked for our new album BABEL.

Tell us about your future plans.

We are planning to record, this summer, a few tracks with the band Deleyaman. We'll base our compositions on guitars, synths and drums. We'll try to include the voice of Béatrice and Jeanne. Fabrice and his son Théotime have started a band called ThermaFrost based on Drone-Experimental music. They have self-released 5 albums on Bandcamp (<http://thermafrost.bandcamp.com/>). It is a totally different concept and has nothing to do with RAJNA ! Have a listen on Bandcamp if you wish ... ✦

Contact :

Bandcamp : <http://rajna.bandcamp.com>

Facebook : <http://facebook.com/rajna.music>

Website : <http://musicrajna.wix.com>

Discography

1998:Iklesia, Self Produced

1999:Ishati, Prikosnovénie

1999:Yahili, Holy Records

2001:The Heady Wine of Praise, Holy Records

2002:The Door of Serenity, Holy Records

2004:Hidden Temple, Holy Records

2005:Black Tears(Best of), Holy Records

2006:Otherwise, Holy Records

2008:Duality, Holy Records

2010:Offering, Equilibrium Music

2013:Babel Self Produced



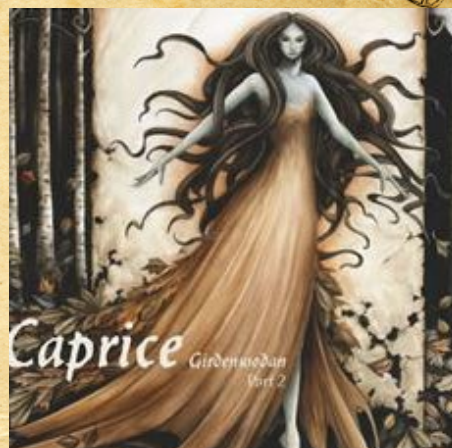
ANTIQUA LUNAE
IL REGNO DI FLORA
 EP
 Self-released, 2012



TUXEDOMOON
PINK NARCISSUS
 LP - Vinyl + Digital
 Crammed, 2014



CAPRICE
GIRDENWODAN PART 2
 DigiPack + Booklet
 Prikosnovenie, 2014



Antiqua Lunae is the magical project created by Alessandro Cucurnia and Nicola Caleo in 2008. In 2012 the project released its self produced first EP entitled "Il Regno di Flora" in collaboration with Angelo Tonelli, poet, philosopher and famous scholar and translator of Ancient Greek. Angelo Tonelli is the narrative voice of Antiqua Lunae and a band member. The musical identity of "Il Regno di Flora" consists of Pagan folk, Celtic & Indian sounds, characteristic sounds of Italian traditional music, renaissance melodies and their special musical idiom that is the conceptual narrative style of the music inspired by Alchemy, Greek mystical tradition, mythology and travel literature. The year of study and research are depicted in this EP enriched by Mother Goddess ritual feeling and pre-socratic evocative ideas. The conceptual-album will be released in due course.

The first new release in 5 years by the legendary US band consists of original music written and recorded in 2011 at the instigation of French film festival L'Etrange Festival, as a new score for the eponymous, scandalous cult film from 1971, directed by James Bidgood. Tuxedomoon performed this soundtrack during a screening of the film in Sept 2011 in Paris.

This 53-minute opus ranks amongs their best instrumental suites ever, and will be released in a limited edition of 1000 copies exclusively on vinyl and digital! (each copy of the LP will contain a unique download code). The LP is pressed in 180 gram audiophile vinyl, and the first 500 copies will be numbered.

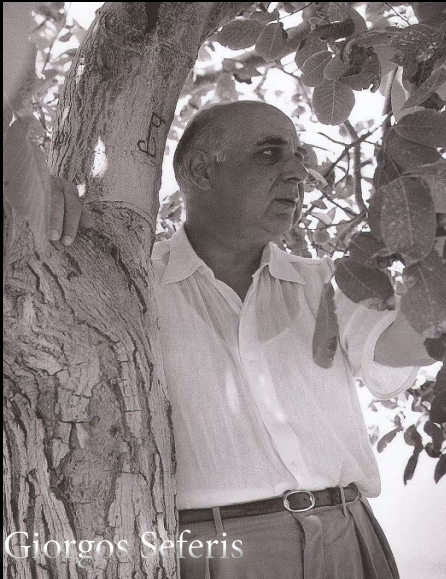
Tuxedomoon will be playing shows in Europe in March and September 2014.

A year after the first part, Caprice finishes the beautiful fairy tale. For this second part, Caprice was particularly attached to the beauty of their sound and orchestrations in order to immerse us in a colorful world full of mysterious beauties. The lyrics (in English) from Stevenson, Byron, Wilde... evokes playfulness, fantasy and overflowing imagination of fairies, and marvelous creatures. Inna, the emblematic lead singer guides us through this adventure.

With its Winds, harps and strings and an hypnotic piano, Caprice takes our hand and go with us to the other side of the mirror... in the Other World . The most beautiful album ever done by Caprice . It evokes impulsive and living fairies as conceived the Russian spirit but also melancholic, enigmatic as shown on the beautiful " Froud Style " cover of Marc Potts.

ADDICTED TO...

By Spyros Papathanasiou



Giorgos Seferis



Harry Houdini



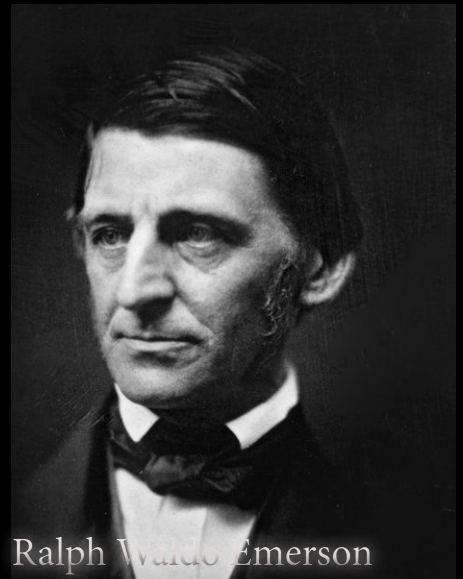
Ian Kevin Curtis



James Thurber



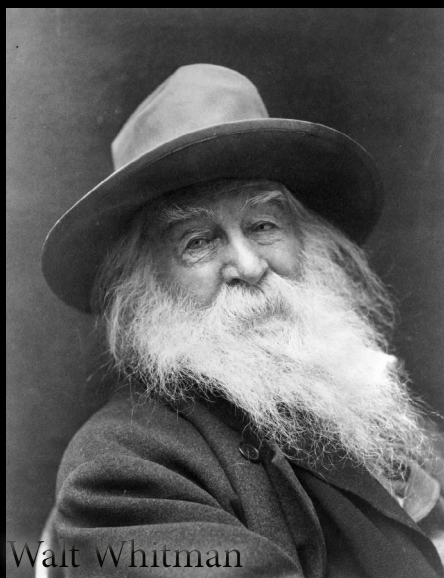
Peter Christopherson



Ralph Waldo Emerson



Sylvia Plath



Walt Whitman



Wladimir Majakowski



Association for Renaissance Martial Arts

"There is an old alchemical formula that speaks on how to get a man deeply involved into knightly arts. Take a part of romanticism and mix it with the love of studying ancient and medieval writings, the will for physical exercise and a fourth element, the most important, the right people; the Association for Renaissance Martial Arts."

interviewer: George Schinas Photos by Kostas Alexakis

GEORGE SCHINAS: George and Renos, would you like to introduce yourselves and share how your interest in renaissance knightly arts first took shape?

Chrysovalantis Renos Tabakakis : I believe there is an old alchemical formula that speaks on how to get a man deeply involved into knightly arts. Take a part of romanticism and mix it with the love of studying ancient and medieval writings, the will for physical exercise and a fourth element, which I'd say is the most important, to find the right people. The first three were elements I already had from my high school years - even earlier - and I fortunately managed to keep in a satisfying amount until today. The last one came to me in 2003 when I joined the Association for Renaissance Martial Arts; the right people. The unrivalled video performances of senior teacher, **John Clements**, were tellingly inspirational.

The dozens of historical fencing manuals translated, analyzed and presented in the official ARMA website were a paradise for the scholar. Last but not least, from the beginning of my journey in this world of constant research, study and skill development, I was accompanied by good friends that shared the same interests with me. Having a long-sword in one hand, the **Arte Gladiatoria of Maestro Filippo Vadi** in the other and a good partner to spar with, always give me the feel of a sweet dream coming true. And to be honest, living in what I use to describe as the 'dark ages of modern Greece', I believe that all of us need to have such renaissance dreams that are so alive and vivid.

George Zacharopoulos : I was obsessed with swords since childhood. Back then I was amazed by every movie character who was wielding a sword: a knight, a pirate, a barbarian, a musketeer, even Zorro. I did not like guns and pistols that much....the sword

has a sense of honor and bravery that all other weapons lack. It has a deep archetypal impact on me and I believe in most males around the world. It is a symbol of bravery, honor, duty, chivalry and a lot more. I think that the sword is the most celebrated weapon in literature, mythology, tradition and of course war.

When I started with my quest in the ways of war through the Eastern Martial Arts paths, my desire was to tame the blade...still the knight in me was protesting about the diverse path through the east...I tried sport fencing. It was ok, nice aerobic training but it lacked the martial spirit I was looking for. So when I found the guys of the Greek study group of ARMA which back then was at its early stages, it was like an entrance to Valhalla!! All of my passions : history, chivalry, swordfighting and martial arts, united as one.

Needless to say that it became quickly my main object of training, although I still continue to train frequently in other systems. I was really excited to see that there was a line of masters of the sword which can be traced even back to Ancient Greece. The Arts of Mars in the West—especially with weapons—were so sophisticated, detailed and effectively systematized that I was (and still am) enchanted by them!



George Zacharopoulos



Chrysovalantis Renos Tabakakis



Much of the curriculum that you study comes from as early as the 14th century and goes further to the 16th century, so why “renaissance”?



C. R. Tabakakis : Let me make this short story long, if you don't mind. The historical period between the 14th and the 16th century is indeed The Renaissance but to be more precise, it was a major cultural movement that followed another movement of similar value, the renaissance of the 12th century; which followed the Ottonian renaissance of the 10th century, which followed the Carolingian renaissance of the 8th century...and the chain goes back to the renaissance of the Greek classical period. From antiquity to the modern age, we can see major innovations and advancements in all kinds of arts and sciences almost every 200 years. The Europeans did not re-invent the wheel in the beginning of the 14th century and surely they did not learn to use the sword and the buckler skillfully and assertively because they read the manuscript I.33 in the 1300's.



So, the real question seems to be: what were the major advancements and innovations that profoundly affected the martial arts of Europe in the 14th century leading to the triumph of arms and armor in the late 15th and the early 16th century? First of all, in the first half of the 14th century we see a great evolution in military technology. In 1327

appear the first portable cannons, known as crakys of war, that were used from the armies of king Eduard III against the Scots. In the second half of the 14th century we see knights fully clad in plate armor after centuries of carrying the burden of the obsolete maille cuirass. Also, the quality and morphology of swords change dramatically to adapt to the new type of warfare while the long-sword has to compete against very efficient armor-breakers, like the mace, the axe and the hammer. Above all, the most significant advancement we see in this period is a major breakthrough in the way of teaching the arts of combat.

Not just because of the fact that the first European fencing manuals containing iconography appear, but because the ideas and practices within them make the first steps to bring the art on the level of science. In a period of nostalgia for Europe's Greco-roman past, the evolution of martial philosophy imitates the evolution of classical philosophy. In ancient philosophy there was a 'father' model, Socrates, who did not ever write any philosophical texts and his ideas were entirely based on writings by his students.

There was also a 'son' model, Plato, famous for the writing of philosophical dialogues known as Socratic Dialogues where he expressed his ideas while staying very close within the texts to Socrates' teachings. And finally there was a 'grandson' model, Aristotle, who may have kept a connection with the core ideas of his predecessors but he also created new foundations taking philosophy to a higher level and making it coextensive with reasoning, which he described as science. The art of the long-sword has a 'father', Johannes Liechtenauer, who never wrote any fencing manual but all we know about his teachings come from the writings of other masters or his students. They attributed to him a poem named the Zedel (epitome) whose wording is intentionally cryptic and

was used as a mnemonic aid to help the students remember fencing concepts they have been taught orally.

The art also has 'sons', like Sigmund Ringeck, Peter von Danzig and Paulus Kal, who presented and treated the verses of the Zedel as the core of the art, organizing and expanding the system based on a Liechtenauerian concept. She also has a 'grandson', Joachim Meyer, who wrote a comprehensive, multi-weapon treatise in 1570 using Liechtenauerian terminology in one hand, while in the other he managed to present a never seen before system of his own; probably the most complete system of the German Kunst des Fechtens. He describes a very wide range of techniques designed primarily for civilian swordplay and, in some occasions, for duel while the side-sword section bears some resemblance to contemporary Italian swordplay.

This passage from the immature stage of oral tradition, to the mature stage of formulaic writing, where concepts and techniques are demonstrably recorded, analyzed and portrayed but still contain evidence of oral influences, to a final stage of perfection where within the system of the art appear clear evidence of scientific methodology, could not be better described than a 'Renaissance' of European martial arts. Not only because this evolution takes place within a certain historical period but because such a momentous progress inspires the term.





Were those arts practiced only by knights?

C. R. Tabakakis : In medieval times to study military arts under the guidance of a renowned master of arms was a luxury of the ruling aristocracy that fulfilled the requirements of wealth, education and social status. The elite armies of the **Crusader Era** were formed with the contribution of either kings and lesser princes or the Pope and the emperor **Constantinopolitanus**. In the renaissance, a large rise in the European middle-class was marked giving a chance to more and more people to become members of the intellectual and military elite. Thus, the medieval scholae monasticae were gradually outshined by the renaissance academies and universities and the warrior-monk of the Crusades was finally overshadowed by the 16th century gentleman. The earliest of the surviving fencing manuals we have in our hands is **the Tower of London Manuscript I.33** from approximately 1300 that depicts a priest and a student of a German cathedral school performing unarmored sword-and-buckler techniques.

The earliest detailed illustrations of long-sword combat come from the **Flos Duellatorum** of the chivalrous Fiore of the nobili liberi from 1410, while the late 16th century art of defense is presented in text and icons by gentlemen like **George Silver** and **Giacomo di Grassi**. It's the same story told in a different way: the art slowly passed from the

hands of the clergy and knighthood into the hands of noble but low born men. What is more important is that despite the urge to 'love the art as a jewel and treasure and never let, by any means, the doctrine fall into the hands of unrefined men'...despite the urge to 'invite to this doctrine only men raised to rule the republic or to defend orphans and widows', as we read in **Vadi's Gladiatoria** from 1482, many students and masters of the art were nothing more than soldiers of fortune, social climbers, street-fighters or even criminals.

The art in its wholeness was never a pure knightly one. She always had only a few true believers that were chivalrous themselves as personalities. The only part of fighting with weapons that we could possibly refer to as 'knightly' is the art of the long-sword; which was also historically described as *ritterlich* ('die ritterlich kunst des langen schwerts', **Ringeck's commentaries on Liechtenauer's merckverse**).

You have published a book together entitled "The Knightly Art of the Sword". This has been the first such work to have seen the light of Greek bibliography. Would you like to explain what is it all about?

C. R. Tabakakis : As you said, it's indeed the first book presenting renaissance martial arts in Greek and we really feel very proud of that. For many reasons, though, it was not an easy job and we had to take some risks. Primarily because the book is referring within its content as in its title and subtitle to two taboo concepts - for the Greeks - : knighthood and the renaissance. Being very stubborn and egoistic as a race, we always liked to consciously delete from our memories what makes us feel awkward and would defy our feeling of 'racial superiority' in philosophy and arts, especially military arts. The term 'renaissance' brings to our memories a

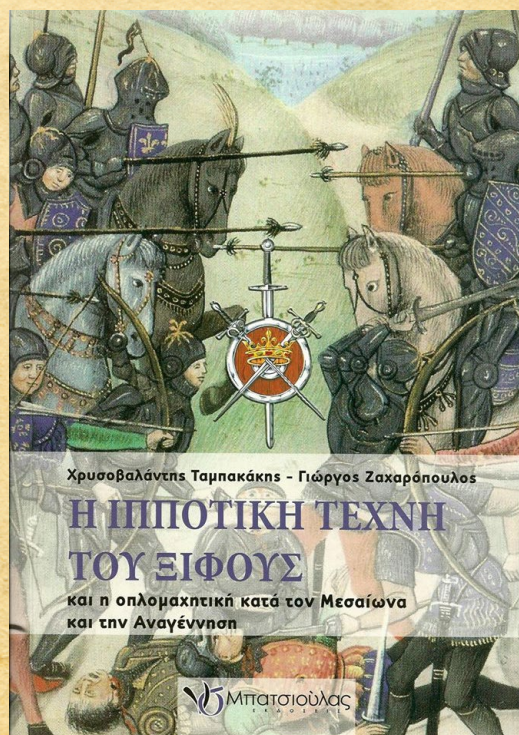
Greece under Ottoman rule, following a period under Frankish rule. The 'betrayal' of the European Crusader Armies that sacked our Queen of Cities in 1204 and led to the total annihilation of the Imperium Graecorum in 1453. Thus, the term 'knighthood' brings to our minds the German, the Frankish and the Italian cavalry of the Crusades. So, why should a Greek read a book about the western European renaissance arts of combat? First and foremost we must take off the blinkers that makes us always focus on the history of 'Greece' rather than the history of the 'Greeks'. The first may seem to have fallen in a dark age that spanned the period from the fall of Constantinople to the Greek Revolution of 1821, but the second is full of scholars and warriors that never ceased fighting for a racial renaissance/rebirth and the reconquista of their lost homelands.

In the second half of the 15th century, the Italian cities face a migration flood of Greek scholars and soldiers from Epirus, Macedonia, Peloponnese, Crete and Asia Minor - no need to mention that the ex-Byzantine, southern Italian territories of the peninsula and Sicily always had large Greek communities from their establishment till today. Personalities like Demetrius Chalcocondylis, John Argyropoulos, Manuel Chrysoloras and Basilios Bessarion have profoundly affected, through texts and ideas, the subjects of the renaissance studia humanitatis.

Greek cavaliers within the ranks of the stradioti, like Graitzas Paleologos, Panagiotis Doxaras, Demetrios and Isaakios Lascaris have served the Italian mercenary companies (especially the ones under the banners of Venice) either as horsemen, officers or commanders (condottieri). Some of them, have even served the English Army in the era of Henry VIII, like Thomas of Argos (battalion captain of 550 Greek stradioti) who was injured in the siege of Boulogne fight-

ing victoriously against a unit of more than 1000 French, in 1546. Some others have been knighted after proving their martial skills in combat, like Matthew Spanoudis who earned the title of 'Count and Knight of the Holy Roman Empire' from the Emperor Frederic III. Others, like Krokodeilos Kladas (military leader), fought valiantly against the Turks and died trying to recapture the castles of Morea.

The Greek renaissance soldier, light-cavalier and knight, while mysteriously missing from the Greek school books of history, was there...fighting with the sword or the long-sword, wearing a breast-plate. Our book may inevitably focus on fencing manuals written by Germans, Italians and English (since we have no existing renaissance texts on the arts of combat written in Greek) but we assure the Greek reader that through its pages they will discover more common things between Greece and Renaissance Europe than they could ever imagine.



What had been the repercussions of the publishing of your book?

George Zacharopoulos : We knew , since we started writing the book, that it is a

very difficult subject for the Greek readers. Nothing like this was ever published in the Greek language and it was even difficult to find a publishing house to print it! Luckily BATSILOULAS PUBLICATIONS loved the idea and funded the project. Our book is kind of generic. It is an introduction of the European Martial Arts of the Middle Ages and Renaissance as practiced by knights, masters and men at arms. It is not a martial art book although it is full of it! It is more of a historical book ON the martial arts of that era. Of course it has terminology and some basic techniques on the use of the longsword but still its main purpose is educational and introductory: Yes, Europe had functional and complete martial art and self-defense systems even from ancient times! You know this statement still amazes people, they are like: "Really? I thought the practicing and teaching of martial arts is coming from the Far East".

This is one of the things our book has started to change by introducing the European systems of weapon fighting to a larger audience. By making people realize the richness and beauty of the Western Arts. The book has received excellent reviews in historical and related media and that is very encouraging. It is never going to be a top seller or anything like that but we do not care: we know that we added our own, no matter how small, stone to the huge castle of Historical European Martial Arts. At least now a lot more people know that they exist!

Could someone actually revive a true martial system just from books?

C. R. Tabakakis : Without books no one can be a good master or a good student in this art, as Fiore mentions in his Battaglia, but books can teach nothing by themselves. Trying to become a swordsman by just reading fencing manuals is exactly like trying to be-

come a poet by just reading Poe. You are still missing a 't' in Poe that stands for 'trying' and 'training'. The core of our study approach is to combine text and iconography from the source teachings with hands-on experience using accurate replica weapons and armor, as well as surviving specimens. For us, this is the only way to go, having in mind that nothing can be reconstructed efficiently without using the right tools and methodology. 'T' also stands for talent. If you don't have it in you, you will always be a mediocre no matter the effort you put into it.



How could swordplay be considered a means of self-defense, especially for the modern practitioner?

George Zacharopoulos : The systems we are studying and practicing are complete systems of self-defense tested in warfare. Ok back in times there were no guns but swords, knives, sticks and unarmed combat were always present. Look around you: people are still trying to hurt other people with wooden sticks, baseball bats, knives, axes even various sword types like machetes. In the manuals we study all these kinds of weapons are present along with the knowledge on how to use them to attack and defend. The anatomy of these weapons remains the same even today. Furthermore wrestling and unarmed fighting is explained in high detail in the works of the masters. The human body has not changed since the medieval times. If someone attacks you with

a knife today you will do the same things they did 500 years ago.

The same goes for unarmed combat: people are trying to hit you, choke you, throw you, dominate you and lock you, in the exact same ways as in 1400 for example. Therefore the training in the systems we are studying has a lot of advantages in today's world. It may not be our core objective to train people in street self-defense like modern systems, but nevertheless you learn things which can be found pretty useful in urban survival.

So, is there any common ground between the historical works of the original masters of defense and your book?

C. R. Tabakakis: Actually, our book is 100% based on historical sources, especially on the works of the most important weapon masters; including, also, their biographies. We don't follow the recipe of a fechtbuch, but we try to cover the most significant subjects that have to do with the methodology of bringing an old art into life. It's first part gives an in depth analysis of the social, artistic and military battlegrounds of renaissance Europe, while the second part gets more technical containing: arms and armor typology, long-sword techniques based on the fight-book of Sigmund Ringeck, described in detail and presented through photographs, a small lexicon of German and Italian fencing terms translated to Greek and also a section where we share our experience wielding the two 16th century doppelhanders of the Saroglos Collection, at the War Museum of Athens. People, who study history, archaeology, medieval and renaissance arts and sciences or are teachers and students of martial art academies, will definitely find it interesting.

So, could there be any modern masters of the art?

George Zacharopoulos : In my opinion absolutely NOT! There can be very good teachers, excellent instructors, efficient group leaders but Maestros, no. The masters we are studying have tested their techniques in real combat situations: war and dueling. They have survived these life and death situations and transported their TESTED knowledge to us through their manuals. How can you be a master of the sword if you have not shed blood, yours or others? How can you claim mastery if you have not successfully defended your life from someone who is attacking you with a sharp weapon trying to kill you?

Today we practice them in halls, or parks or anywhere else wearing our safety equipment and dealing respectfully with our opponent because we want to learn and enjoy swordfighting. We are not going to war tomorrow or we do not duel to the death. Therefore we test our skills in safe environments with no psychological stress or anxiety. There can never be a master because he simply cannot test his skills and knowledge in actual combat.

Personally speaking I have the same opinion for all weapon fighting martial arts whenever they come from, especially the traditional ones. The people who created them have shed their blood and lived to tell it. You can never be a Master like them, except if you service in law enforcement or the army and have tested your skills in actual fighting. If you observe the creators of modern combat systems, you will realize that most of them were law officers, army people or mercenaries. They tasted real combats and created a system based on their experiences, otherwise their system would not be realistic. This is exactly what the masters of the old did. In conclusion I cannot accept anyone as Master of the Art. A very good instructor or even teacher, of course yes!

You've also been involved into the making of

the first Greek Epic Fantasy movie, entitled "Indomitable: The Dragonphoenix Chronicles". Please, tell us a few things about this endeavor.

George Zacharopoulos : Most of us love epic fantasy and sword and sorcery movies. We love to see Arnie wielding his sword as Conan and creating hell and chaos! But we also know how terrible his swordfighting skills are. And of course is not Arnie to blame. So far I have not seen a movie-either fantasy or historical-based on actual historical sources of swordfighting. Why? I honestly do not know. Maybe because most of the fighting choreographers were trained in Eastern Martial Arts (no all swords are NOT the same), or sport and Victorian fencing. Maybe the director of the movie told them that real fighting does not look well on camera or something like that. The truth is that I do not know. So when we met Thanos Kermitsis (director, writer, actor) and Yannis Roumboulis (actor, writer, concept artist) and they told us they wish to make a "sword & sorcery" movie, supported by crowd-funding (the total budget never exceeded the amount of 10K euros), that would include realistic fight scenes, we were more than willing to offer our help as ARMA HELLAS.

The Dragonphoenix Chronicles: Indomitable (2013) 120 min - Action | Adventure | Fantasy - 14 November 2013 (Greece) **Plot:** A savage warrior escapes slavery and hunted by his former masters, begins a perilous journey back to his homeland and his wife. **Director:** Thanos Kermitsis **Writers:** Thanos Kermitsis (screenplay), Yannis Roumboulis (story) **Stars:** Yannis Roumboulis, Constantina Georganta, Georgia Giannakoudi, Meletis Georgiadis and more. (2 'Best Sets and Costumes' awards, one at the 'Cyprus International Film Festival 2013' and one at the 'Peloponnesian International Film Festival 2013').

George Zacharopoulos and Chrysovalantis Renos Tabakakis participate in the film as Mercenary Captains.

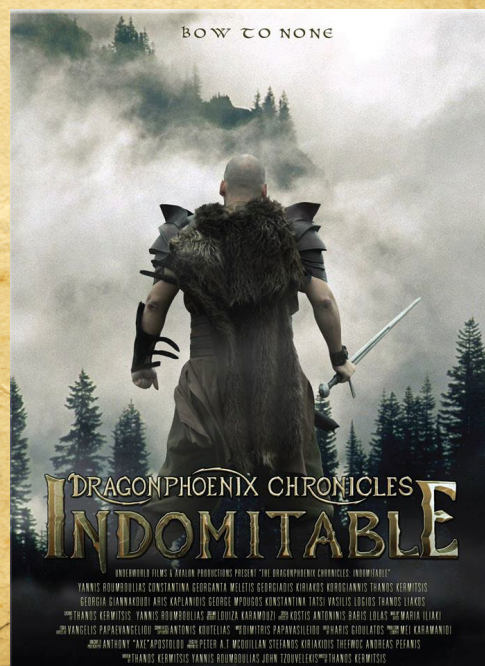
Finally! We told ourselves: let's make something realistic and historically sound. The movie is of epic-fantasy genre (based on the Greek comic: The Dragonphoenix Chronicles, by Yannis Roumboulis) but most of the weapons used are historical. Me and Renos along with the help of Stefanos Goutzamanis and Akis Lazaropoulos created most of the choreographed fights (not all) where the hero (Dragar a barbarian from the North like Conan) chops, kills and maims his opponents with his longsword. We used accurate techniques but we chose the ones who look well on camera. This is the thing with movies, a real fight would last up to 8-10 seconds but in the movies we need more time so the audience can enjoy. But still we managed to avoid overdoing it. The movie has received very good reviews from the critics and from the audience and the fight scenes have been received enthusiastically. It was a great experience for us and if the movie goes for a sequel with a bigger budget, we could do wonders! ✦

CONTACT

site: www.thearma.gr

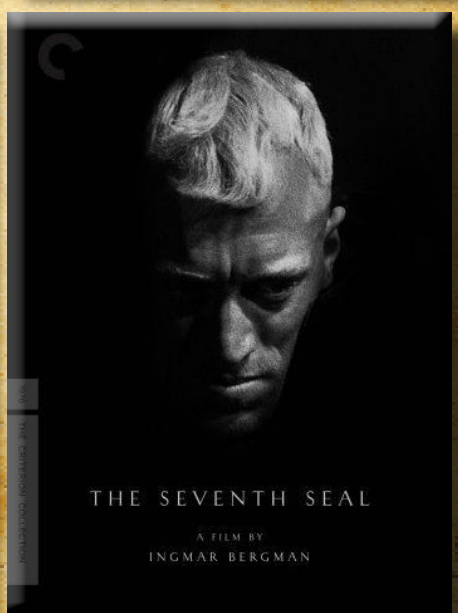
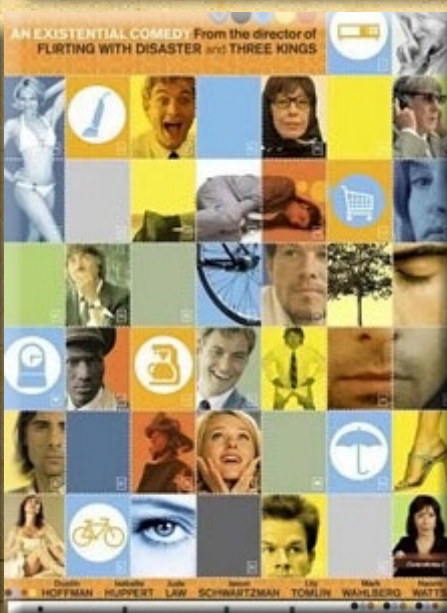
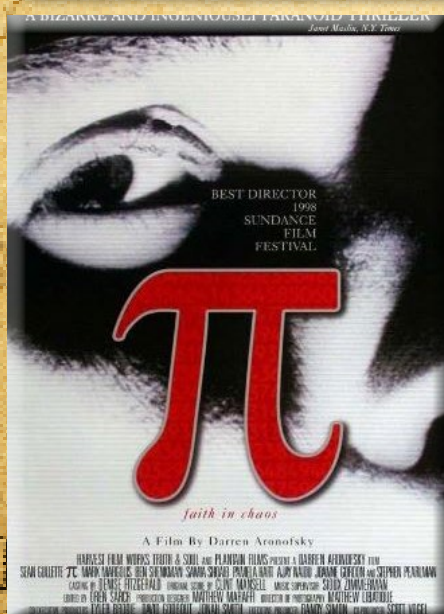
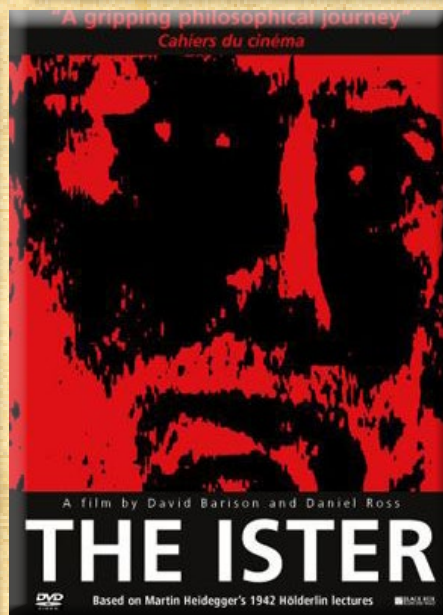
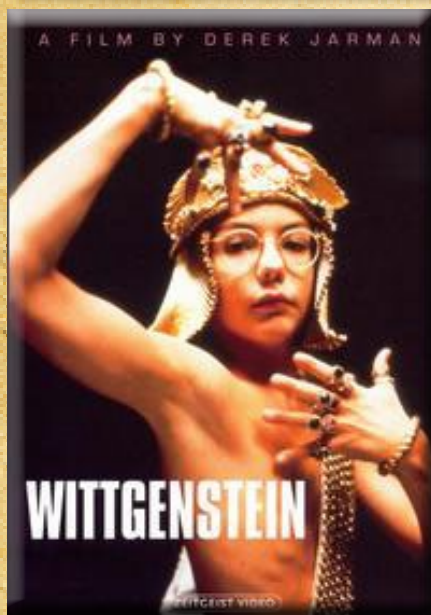
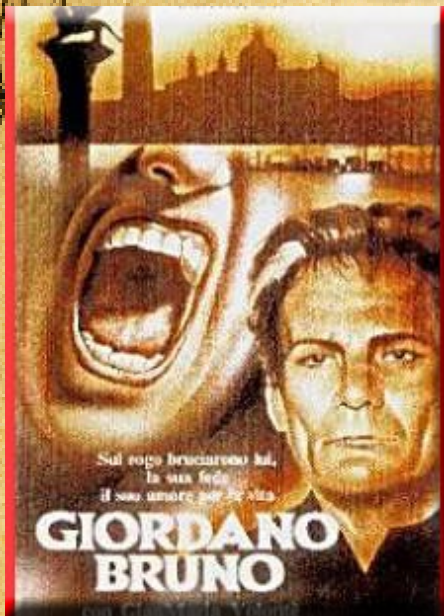
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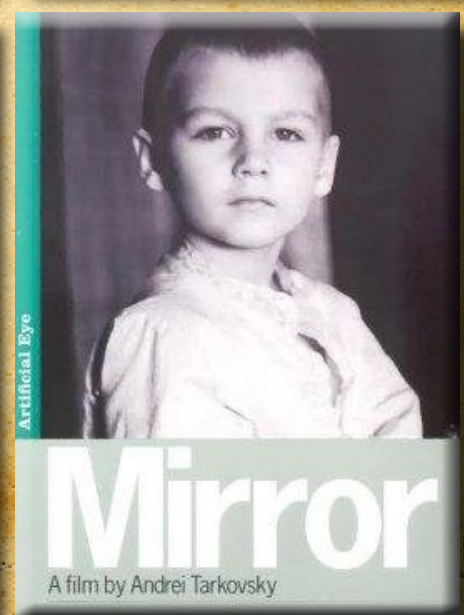
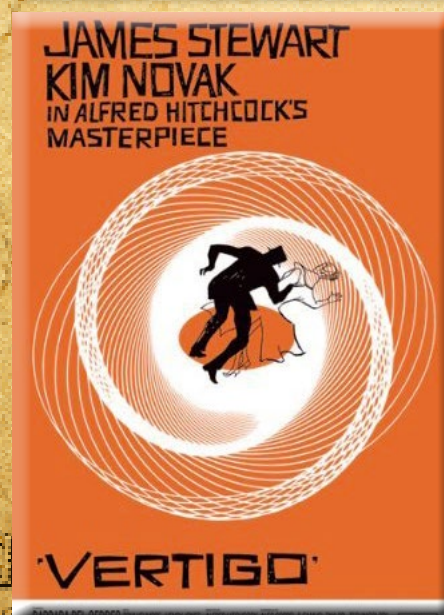
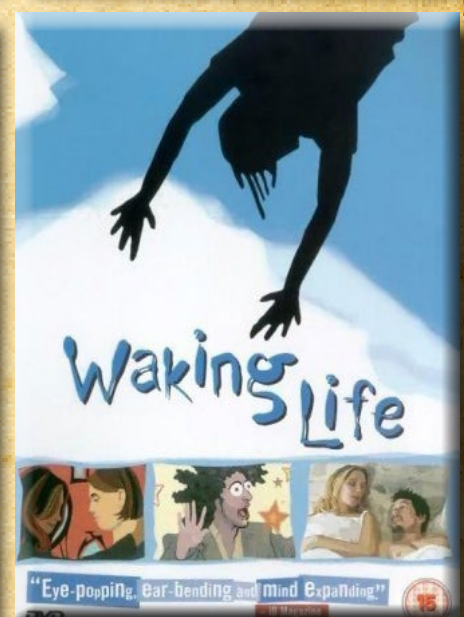
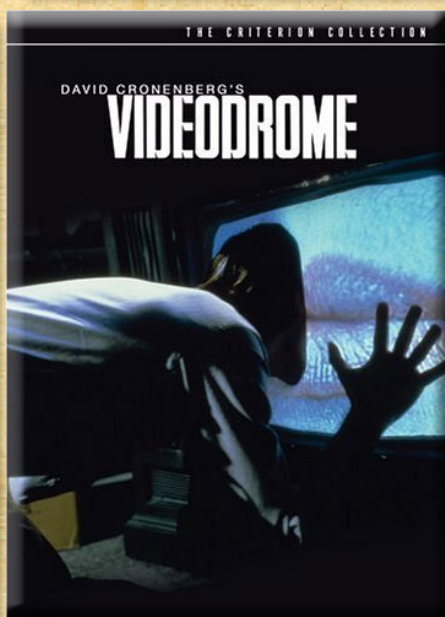
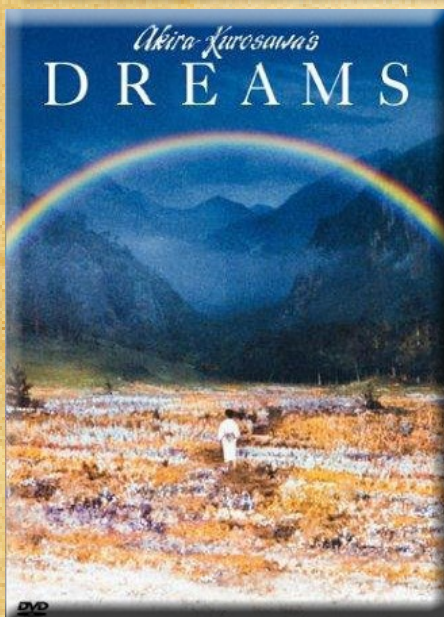
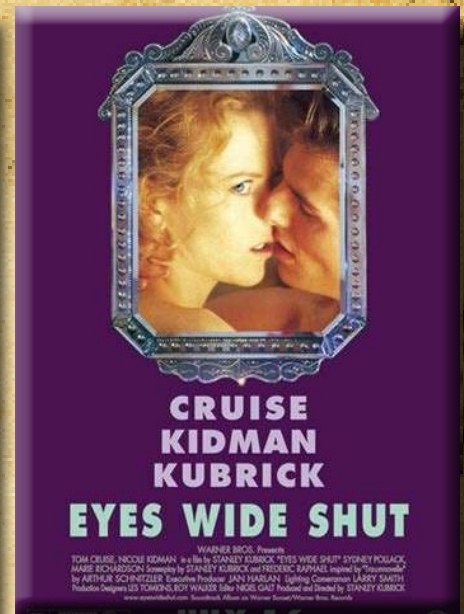
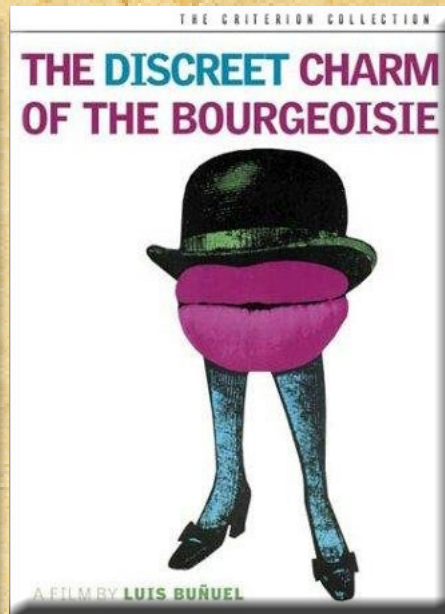
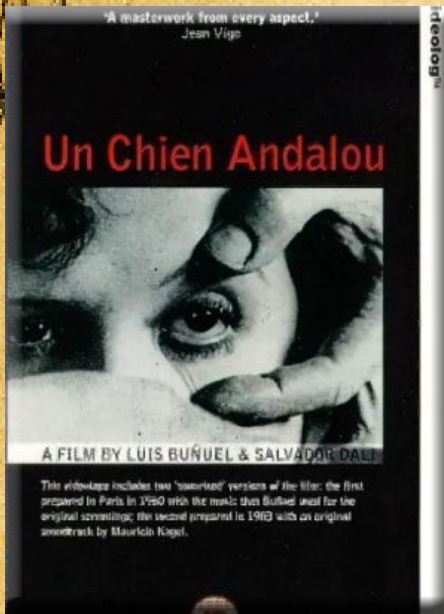


9 Films on philosophical thought



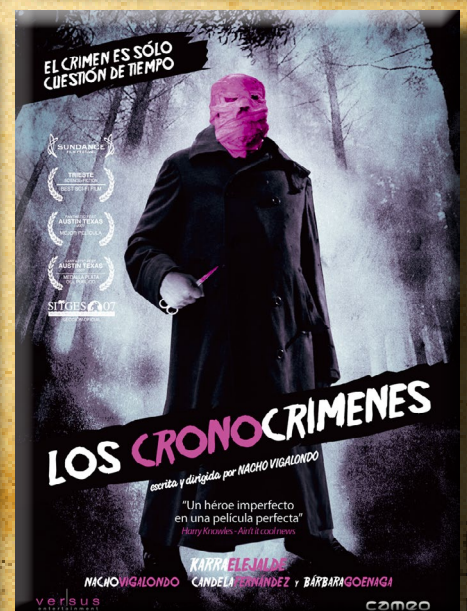
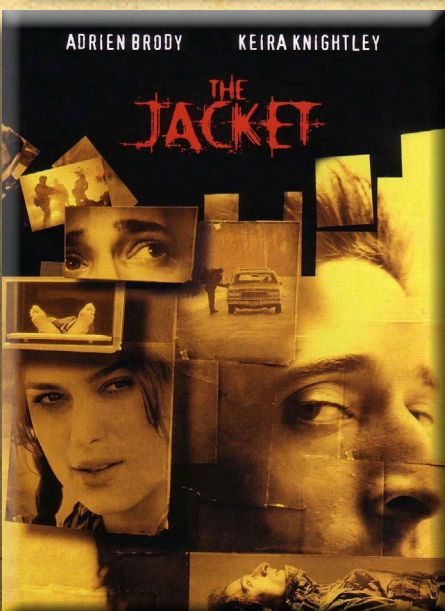
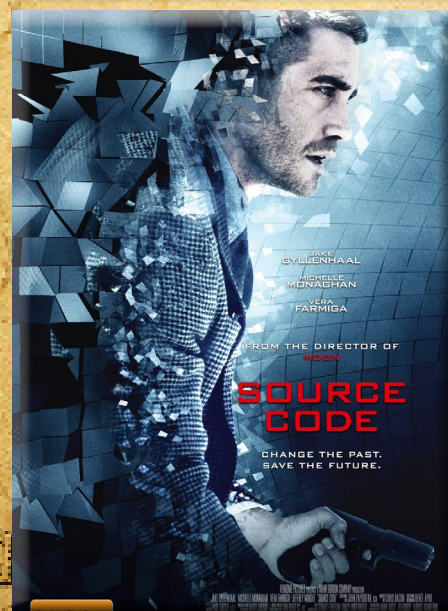
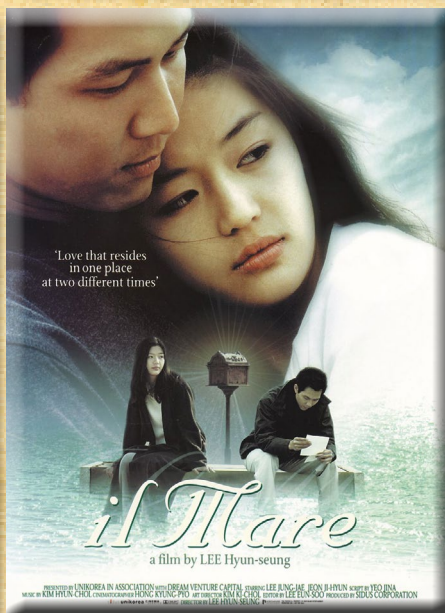
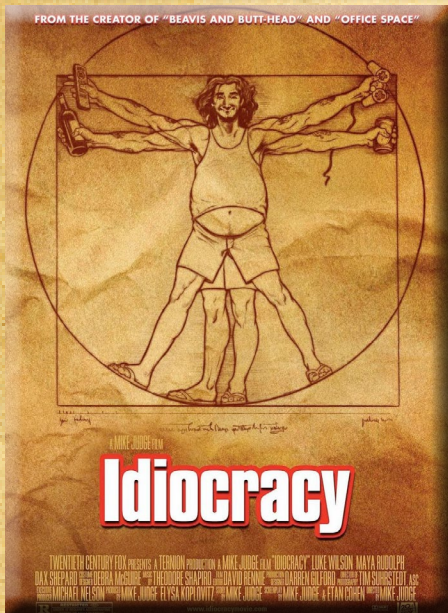
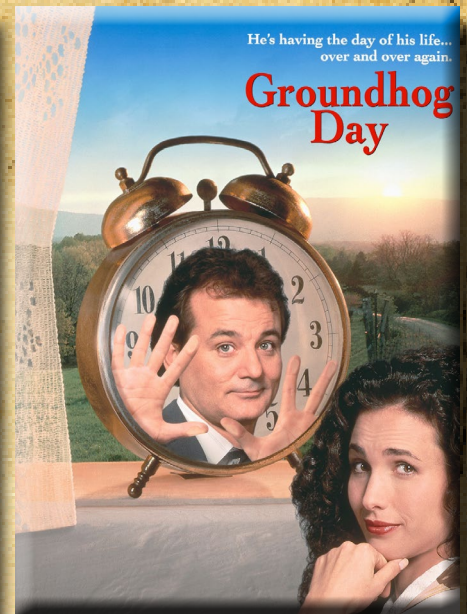
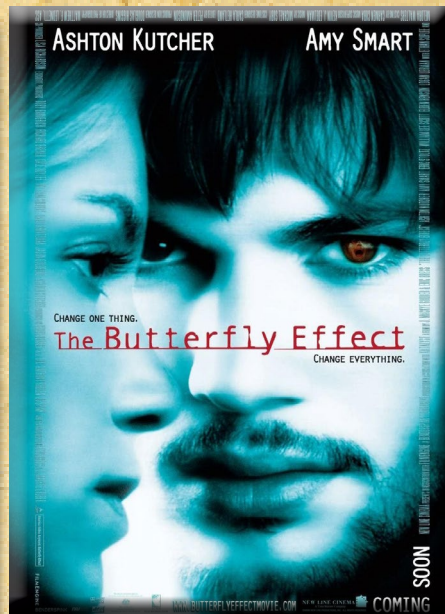
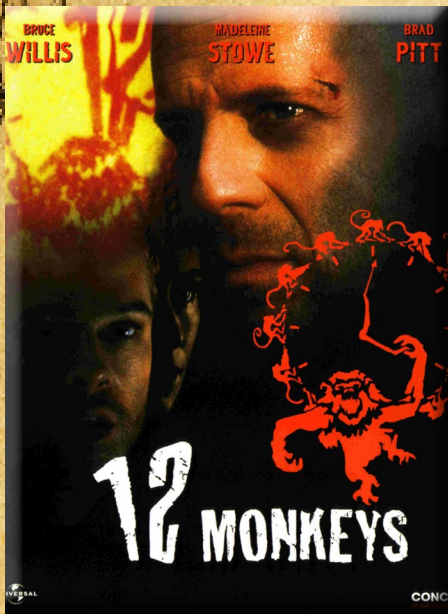
CLASSICS TO SEE BEFORE YOU FLY

9 films on dreams



CLASSICS TO SEE BEFORE YOU FLY

9 time travel films



Paradox & Beyond

BEAUTY ANTI-UGLIOTICS





“moustache” is a French word, and is derived from the Italian moustacio (14th century), dialectal mostaccio (16th century), from Medieval Latin moustaccium (8th century), Medieval Greek μοστάκιον (moustakion),

attested in the 9th century, which ultimately originates as a diminutive of Hellenistic Greek μύσταξ (mustax, mustak-), meaning “upper lip” or “facial hair”, probably derived from Hellenistic Greek μύλλον (mullon), “lip”.

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Moustache styles



"Chevron" moustache style



"Dali" moustache style



"English" moustache style



"Freestyle" moustache style



"Fu Manchu" or "Asian Tojo Master" moustache style



"Handlebar" moustache style



"Horseshoe" moustache style



"Imperial" moustache style



"Mexican" moustache style



"Natural" moustache style



"Pencil" moustache style



"Toothbrush" moustache style

Shaving with stone razors was technologically possible from Neolithic times, but the oldest portrait showing a shaved man with a moustache is an ancient Iranian (Scythian) horseman from 300 BC.

In the Western cultures women generally avoid the growth of facial hair; though some are capable, the majority of these women use some form of depilation to remove it. In rare circumstances, women may choose to embrace this growth, often in the

form of thin moustaches. Mexican artist Frida Kahlo famously depicted herself in her artwork with both a moustache and a unibrow. This tradition is followed by some contemporary women in the arts.

"Dalí moustache"– narrow, long points bent or curved steeply upward; areas past the corner of the mouth must be shaved. Artificial styling aids needed. Named after Salvador Dalí. ✦

en.wikipedia.org definition of "moustache"

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(do you?)

sea
butterflies

Two-day-old zebrafish larvae
as seen through a scanning
electron microscope.



Jürgen Berger / Mahendra Sonawan

The zebrafish, or zebra danio (*Danio rerio*), is a tropical fresh-water fish not only popular in aquariums around the world, but in research tanks



Iris oratoria

*"Prepare To Meet Your Doom,
but you can always leave,
remembering just how beautiful
I am "*

*IS WHAT THE POSE MEANS
ACCORDING TO SCIENTISTS*

An adult female
Iris oratoria in a
deimatic pose

Deimatic behaviour in animals means any pattern of threatening or startling behaviour, such as suddenly displaying conspicuous eyespots, so as to scare off or momentarily distract a predator, thus giving the prey animal an opportunity to escape.

image by igor siwanowicz

ONCE UPON A TIME

by Roberta Sparrow

Once upon a time married women used to neglect themselves, but get a pill instead to make breakfast happily, no time left for taking part in Miss Nazi beauty contest, only rare beauties did so. Once upon a time a jelly looked domineering and you could hide behind it finding only one reason to like socks. In those times a woman could get 10 pounds and become irresistible to a man who would take her to a flea circus to charm her. Once upon a time women wished they were men to join the navy, men had no idea what being a gay meant, but quite gay they smoked cigars to get the cavemen out of them, as well as using "rectorotors" to cure constipation, unless they were breaking the law, which means fellow citizens did not give them any food anyway. And they lived happily ever after... (nice furry tail ha?)



NOW SHE
CAN COOK
BREAKFAST
AGAIN

... WHEN YOU PRESCRIBE NEW
MORNIDINE
(BRAND OF PYRAMINE)

A new drug with specific effectiveness in nausea and vomiting of pregnancy, Mornidine eliminates the ordeal of morning sickness.

With its selective action on the vomiting cen-

ters, to eight hours, provide excellent relief all day. In patients who are unable to retain oral medication when first seen, Mornidine may be administered intramuscularly in doses of 5 mg.



**MISS
NAZI
1968**

Un mundo de mujeres del Cerezo del
—marzo y "voluntaria"— tiene la
juventud elegida "Miss Nazi Parada",
que el Partido Nacional Socialista
Oficina de Chile, Muestra este in-
tervención tiene lugar en Valparaíso.

MARRIED?—No reason to neglect stockings!



Husbands admire wives who keep their stockings perfect

Lovely stockings add so much to your appearance. Don't risk constant runs, snaky seams and wrinkles.

SAVE ELASTICITY—Cut down on runs and wrinkles with Lux! Write to Lever Brothers Co., Dept. 16, Cambridge, Mass., for a free box of Lux. (Offer good in U. S. and Canada only.)

Lux saves the elasticity that makes stockings fit and wear. Cake-soap rubbing and soaps with harmful alkali weaken elasticity!

for stockings—**LUX**



CHIVERS
WORLD MEDAL
Table Jelly

A man in a dark suit and tie stands behind a woman in a patterned swimsuit who is kneeling on a blue background. He holds a baseball bat over his shoulder, looking towards the camera. The woman is looking up at him.

It's a girl's thing to see that she's not in a suit.

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Go Gay girls are discovered first...

Three women in colorful swimsuits (pink, blue, and yellow) are kneeling and holding cans of Go Gay hair spray. In the background, a man in a white sailor suit stands behind a podium.

the NEW spray discovery for each type of hair

Go GAY

GO GAY offers you the correct personal formula to set, hold and beautify your own type of hair

GO GAY... the unique hair spray that has swept the Continent... the spray created with an individual formula for different hair types... Dry, Normal or Oily. GO GAY has an extra-special way of holding a style naturally all day; set-a-set in no time and is actually good for your hair.

DISCOVER GO GAY TODAY... IN THE FORMULA FOR YOUR TYPE OF HAIR: DRY, NORMAL OR OILY. See the "Go Gay" hair spray at all drug stores.

DRY NORMAL OILY

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IN A CLASS BY ITSELF — The RECTO ROTOR

THE LATEST AND MOST EFFICIENT INVENTION FOR THE QUICK RELIEF OF PILES, CONSTIPATION AND PROSTATE TROUBLE

The RECTO ROTOR is the only device that reaches the Vital Spot effectively. This piece fits into the rectum. Note especially those little vent holes in the nozzle through which the unguent is inserted in the chamber below. (A) may be found out by turning the knurled cap (B). No other appliance in the world is so constructed; none other able to reach the Vital Spot so much good purpose.

The RECTO ROTOR obtains its amazingly quick results without the use of medicine, electricity, operations, or massage by an attendant. It gives results because of its scientific construction. It is made for the purpose of relieving congestion in the prostate gland, lubricating the colon and massaging the muscles of the rectal region. It is used by the patient himself in the privacy of his own home.

The RECTO ROTOR Lubricating Dilator is the only improvement ever made on the common "dilator" which hitherto was the most successful appliance for the relief of Piles and Constipation.

Large Enough to be Efficient Small Enough for Anyone Over 15 Years Old.

Registered U.S. Patent Office.

Are YOU breaking the Law?

A man in a suit and a woman in a blue dress stand in a room filled with large bags of flour and sugar. The bags are labeled "HOARDED FLOUR" and "HOARDED SUGAR". A sign on the wall reads "CANADA FOOD BOARD ORDER" and "FOOD HOARDERS Fines \$100 to \$1000 or 3 months Prison or Both".

PATRIOTIC CANADIANS WILL NOT HOARD FOOD

I HAVE PLENTY OF
DATES SINCE
I'VE PUT ON
10 POUNDS

**Skinny? New easy way
adds 5 to 15 lbs. quick**

DOCTORS for years have prescribed yeast to build up health. But now with this new yeast discovery in little tablets you get far greater results — health, and also solid, attractive flesh — and in a far shorter time!

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“The soul that sees beauty may sometimes
walk alone.”

~ Johann Wolfgang von Goethe



Wanderer Above the Sea of Fog, by Caspar David Friedrich, 1818

A 1766
portrait of
Rousseau
wearing an
Armenian
costume by
Allan Ramsay.

***"The world
of reality
has its limits;
the world of
imagination
is boundless."***

"The Swiss philosopher Jean-Jacques Rousseau (1712-78) undermines the notion that the Enlightenment was remorselessly rationalistic. He gave 18th century thought an emotional and visionary edge which has led many to see him as the prototype Romantic. Rousseau was a solitary man whose individualism went to the extreme of paranoia. Not for him the "Grand Tour" by coach - he crossed the Alps alone on foot and recorded his Romantic impressions of this in his autobiographical Confessions (1781-88).

Rousseau was at the same time messianic and misanthropic. The exploration of his own inner experiences surpassed mere sensibility. He elevated the self as something pure and capable of autonomous moral choices. This exclusive individualism was the basis for his lasting contribution to Romantic thinking about the self and society."

Duncan Heath - Judy Boreham (Introducing Romanticism, UK, 1999)